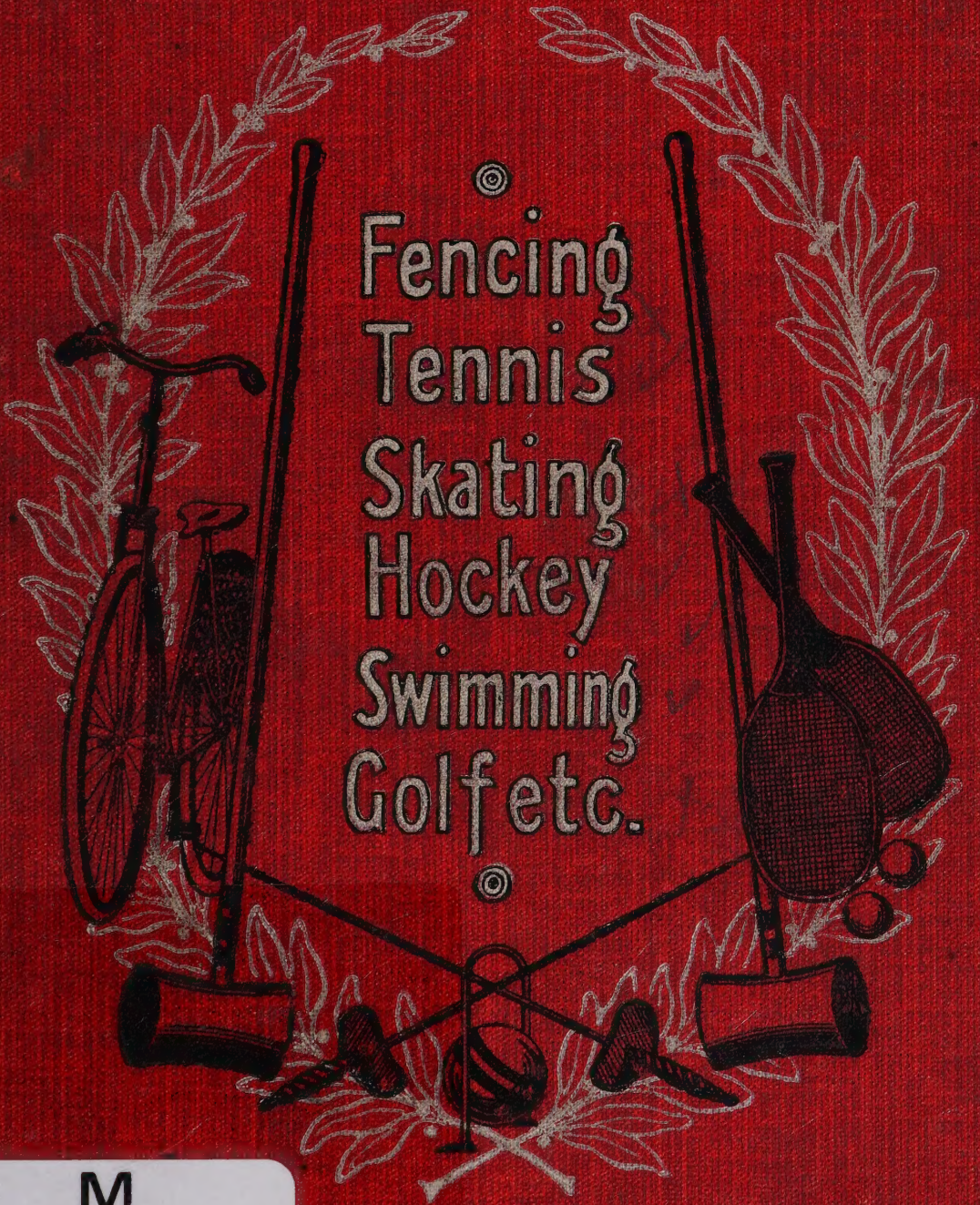
SPORTS FOR GIRLS



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SPORTS FOR GIRLS

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WITH AN INTRODUCTION BY

MRS. ADA S. BALLIN

EDITOR OF "BABY: THE MOTHER'S MAGAZINE"
AND OF "WOMANHOOD"

EDITED BY

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WITH NUMEROUS ILLUSTRATIONS

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INTRODUCTION.

By Mrs. Ada S. Ballin, Editor of "Baby: The Mothers' Magazine" and of "Womanhood."

N the following pages my friend the Editor has given a great deal of advice and a number of hints which will be of the greatest help to women and girls in improving their physical culture as well as providing them with a great deal of healthy and delightful amusement. One of the signs of the times is the interest shown by women in sports, and this is an interest which should be fostered, as tending not only to improve the condition of the girls themselves, but also, by strengthening them, to improve the condition of future generations, of which they will be the mothers. The puny race of women given to "Vapours," faintings, and small appetites, which was admired at the beginning of the present century, when delicacy was considered a sign of high breeding, is fortunately now a thing of the past.

The physique of women is immensely improved, their actual stature being greater than previously, so that glovers and bootmakers find there is little or no sale for the small sizes which formerly used to be popular. Tight-lacing, against which even a decade ago I felt it to be my duty to be constantly protesting both in public lectures, and in my writings, and among my own patients, has to a very great extent disappeared, and it is a fortunate thing that those who go in for sports cannot possibly make it consistent with their enjoyment of these that they should lace tightly.

Clothing. — Dress for sports should be of the simplest description. It should be entirely woollen, and all linings should also be made of woollen materials, as these give the maximum of warmth with the minimum of weight. Being non-conductors of heat, they prevent the body becoming either overheated by the rays of the sun or cooling too rapidly when the outer air is chilly; and being extremely absorbent, they absorb the perspiration from the skin while they permit it to gradually evaporate. Vegetable fibres, such as cotton or linen, absorb only a very little perspiration, and then hang wet upon the body, which they allow to remain damp. They thus check the further action of the skin, and are as injurious as clothes wet with rain would be.

The colour of the clothing used for sports is most important, as, owing to the perspiration induced, any poisonous dye used in the clothing may be dissolved

and absorbed by the skin, causing serious trouble in the way of skin eruptions. From wearing red stockings, troublesome inflamed blisters of the feet have been caused; from wearing bronze green silk gloves, a lady has been attacked with blistering and swelling of both hands such as to necessitate her carrying them in a sling, being unable even to feed or dress herself. Arsenic has been found in such colours as red, blue, violet, and yellow, as well as green, and has also been found in linen glaze and paper collars and cuffs. It is largely used in the preparation of aniline dyes, although if properly managed it does not pass into the finished article, and the painful and irritating effects which have been known to be caused by articles of dress dyed with aniline colours are, it is thought, chiefly due to the dyes being improperly fixed. I have said sufficient to show that as far as possible white or the natural colour of the wool is the best for all garments which have to come next the skin; while for the outer garments, if white is found too extravagant, those dyes with indigo or logwood should be chosen. However, women always look nicer in white dresses, and these are not only the most healthy but the most becoming for all sports.

Now as to the way garments should be made. For winter sports a thick knitted vest of three-ply wool, high to the neck and with long sleeves, should be worn; over this a woollen combination, and then a well-fitting serge or flannel bodice, on to which may be buttoned knickerbockers in the same

material, and the skirt of the dress, which should be preferably of a thick serge, unlined, so as not to impede the movements more than necessary. A short button-up jacket to match, or in some suitable shade of tweed, may be worn over this; or bodice, knickerbockers, and skirt and coat can all be made out of some nice checked or striped flannel or tweed.

For summer wear the vest may be without sleeves, and cut low in the neck, the combinations may be dispensed with, and the flannel bodice on to which the knickers and skirt are buttoned may form the waistcoat to a flannel coat. Garments made in white serge or Viyella form a very pretty costume, and the bodice can be made of a striped blue and white or pink, and white if desired; or a sailor blouse, fastening in the front with a bow of ribbon to match, is also most pretty and suitable. The skirt should not be longer than to the ankle. If the skirt is cut with a double fold at the back, one overlapping the other by about two inches, and sufficient fulness allowed underneath these folds, it makes an admirable cycling skirt as well as being suitable for all other sports. Patterns made from my own designs can be supplied if desired. In summer the face should be well protected by a shady hat, which should also shade the nape of the neck, as the chief danger from sunstroke arises from exposure of the last-named part of the body.

DIET.—The effect of such sports, as described in this book, on the appetite is a most desirable one. Girls who before were dainty and inclined to eat far

too little for their proper growth, will, when they go in for sports, often be inclined to eat anything that comes to hand. On this subject, however, there are one or two necessary hints to be given, and the most important of these is: never to take active exercise immediately after a meal, nor to eat immediately after active exercise. During the process of digestion the blood is taken from other parts of the body, to assist in the work of the stomach and digestive organs. It should be allowed to do its work there undisturbed. If a girl jumps up from the table and rushes straight away to tennis or cycling, the blood is diverted from the stomach to the external parts of the body, and the food is left in a partially or wholly undigested condition, thus often laying the foundation for chronic dyspepsia. On the other hand, when glowing with exercise, heated and perspiring, with the blood circulating freely in the skin, a girl sits down to a hearty meal, the same thing is apt to happen, and the symptoms of indigestion often show themselves quite immediately by a feeling of heaviness and pain, directly the meal has been swallowed.

At least half an hour's interval should be allowed between exercise and a meal, and food must be taken slowly, each mouthful being properly masticated, or in the end the digestion will suffer. It is a great mistake, too, to drink a quantity of cold liquid or to eat an ice when very heated, and most dangerous constitutional effects have been known to arise from this. Sips of tepid water, aerated water, or weak tea

are the best drinks when fatigued and hot; but girls should always remember that strong tea is injurious to the digestive organs, and one of the commonest causes of redness of the nose.

While on the subject of diet, I may observe that most girls are a great deal too fond of sweets. Pastry and bonbons, although occasionally they do no harm, are not intended to be made a meal of, and true sportswomen should not rush into a confectioner's shop and make their luncheon off jam tarts and cheesecakes washed down with lemonade, but should have a good plate of soup or a lightly boiled egg if disinclined for a more substantial meat meal.

Care of the Skin.—Many sportswomen are apt to neglect their complexions; constant exercise in the open air and exposure to wind and sun tending to make the skin hard, coarse, and disfigured by freckles, roughness, and even a peculiar form of eczema known as solar eczema. The observance of a few simple rules will prevent a great deal of this trouble. First and most important, never bathe either in sea or river when heated, as it is not only bad for the skin, but may do very serious injury to the general health. Cases have been reported in which, after the shock of diving into the sea after a quick run, the hair has become perfectly white, and this is only one of the evils which might occur from doing such a thing. Never wash the face immediately before going out to take active exercise, nor immediately after returning. The following

lotion will be found most useful instead of washing under these circumstances:—

Simple tincture of benzoin . . .	1 drachm
Hazeline	2 ounces
Elderflower water, to	8 ounces

In the case of very delicate skins, prepared calamine may be added to the above lotion so as to leave a deposit on the skin which serves as an actual protection against the sun's rays or the wind. Veils are often used for this purpose, but they are not good for the complexion, and are extremely injurious to the eyes. Those with fine skin affected by redness, sunburn, and freckles, need to be warned not to fly to advertised remedies for these complaints, which are very often useless, and in many cases injurious. Cases must be treated on their individual merits by those who are qualified to give advice.

THE ABUSE OF EXERCISE.—Girls are naturally enthusiastic, but they must not let their enthusiasm carry them too far, for every ladies' doctor has met with many really terrible cases of chronic internal troubles, constant pains in the back, and other serious ills which have been entirely caused by overdoing various sports and exercises. In one case I knew, a young lady had been compelled to lie on her back for three years as a consequence of a twenty-mile walk taken with her brother in a hilly part of Devonshire. Of course it is very delightful for young men and women to go for excursions together, but women should have the courage to say

when they are tired, and not strive to emulate feats which are easily accomplished by their stronger male friends. We should remember that physical culture is quite a new thing for us, whereas, for countless generations past, boys have been accustomed from the cradle upwards to a process which renders their muscles hard, strong, and capable, so that even an apparently delicate young man can accomplish a long walk or cycling expedition, or a feat of endurance in climbing, with greater ease than quite a strong young woman.

There are also certain times during which it is essential to the health of women and to the well-being of future generations that they should absolutely abstain from active physical exercise. To go in for cycling, horse-riding, jumping, or gymnastics at such a time is to court physical disaster, and over-fatigue of any kind is then extremely injurious. Young girls must, if they have no ready excuse under such circumstances to get out of going on some proposed excursion, induce their mothers to make a suitable excuse for them, but on no account must they risk their health and future happiness by insisting on carrying out some previously made plan. Every physician has seen scores of cases in which want of thought in such matters has led to physical disaster, and perhaps years of suffering.

Another point that must be insisted upon is, that those who are not accustomed to take exercise, when they have determined to take up any sport or physical exercise, are very apt to overdo things.

The most important rule for them is to begin very gradually. For example, a woman who is just starting cycling, if she take half an hour at a time would doubtless get on admirably, and at the end of two or three months be able to do her twenty or thirty miles a day with the greatest ease; but if she started by riding for an hour or two she would very likely break down at the end of a week, and her doctor would assure her that cycling was not good for her, and she must never do it again. Beginners should have the courage to say "I must rest" as soon as they begin to feel fatigued, and by no means wait until they are exhausted; and it is unwise for those who are not good walkers, good climbers, or good cyclists to join parties where all the others are stronger in these things than themselves, as not only is it bad for them to grow over-fatigued, but it is extremely annoying to their companions to have an obvious drag upon them. Moderation in all things should be the motto of the sportswoman.

SPORTS FOR GIRLS.

CHAPTER I.

SKATING.

By Christine Handley, M.A.

SKATING is an accomplishment which British maidens have unfortunately all too little opportunity of acquiring. So provokingly fleeting are the visits of the Ice Fairy that skating enthusiasts are fain to fly from perfidious Albion across the sea to Switzerland or Holland (the home of skating) for practice in their beloved art. And in very sooth, which of us, having once tasted the delight of skimming on steel-shod foot over ice-bound lake or river, does not long for more? In the gay time of the Stuarts, even the practical Pepys, watching the graceful gyrations of the ladies and cavaliers of St. James's, felt constrained to admit, when he "did see the people sliding with their skates," that it was a "very pretty art."

To become adepts in this desirable accomplishment it is best to begin on an up-to-date basis, having due regard for the mighty principle of evolution—that is to say, by making one's earliest essays in childhood's happy days, when monkeyish propensities and consequently the blindly-imitative faculties are at their strongest. But to a self-conscious maiden, what can be more galling than to feel herself absolutely ungraceful and awkward and helpless, and to find her efforts at a graceful, easy glide end in ignominious downfall on the hard ice? Her body gets painfully bumped, certainly, but worse than the ache of the bruise is the smart of wounded dignity. Therefore the girl desirous of adding skating to the list of her accomplishments would spare herself much needless pain by leaving her dignity at home for the day. Then moral agony, at any rate, will be spared her, for fall she certainly will, and that right early and often, be it said.

While divesting herself of her dignity, let the would-be skater not forget to put on warm stockings and sensible lace-up boots. The salient features of the "sensible" boots should be—(1) Low flat heels; (2) strong soles; (3) roomy square or rounded toes. In very pointed boots the toes are crushed together; consequently the blood is unable to circulate, and exquisite pain is the result.

The question of boots is indeed a most important one for the novice in the art of skating. No one can learn to skate whose feet are cold and aching.

Under such conditions the muscles lose their elasticity and the ankles their strength. Therefore, O maiden desirous of learning, do your best, as far as in you lies, to aid the circulation by having suitable foot-gear. Your boots should not err on the side of largeness any more than on that of undue tightness. The uppers should be laced up sufficiently tight to give a sense of support to the ankle.

Having disposed of the question of boots, we now come to that of skates. They may be roughly divided into two classes—the old-fashioned variety, partly made of wood, and attached to the boot by means of a screw and straps, and the newer American skate, fashioned entirely of metal. The latter certainly bears off the palm for convenience, but for the beginner the balance of comfort lies with the old-fashioned wooden skate, which screws into the heel, and is strapped round the toes and ankle. The Barney & Berrey metal skate is much more speedily put on. It is attached to the boot by means of clasps, two of which bite the sole of the boot and three the heel. It is adjusted by means of a screw behind the heel, which is turned by a key. But to the unaccustomed ankles of a beginner the weight of a metal skate is very tiring, and therefore the wooden variety is to be recommended till some degree of proficiency is attained. For figure-skating it is best to have a pair of blades fastened by a Mount Charles fastening to a pair of boots specially reserved for skating. It is important that

OUTSIDE EDGE BACKWARDS.

these blades should be neither too much curved nor too flat, where they come into contact with the ice. The perfect skate should form a segment of a circle having a radius of seven feet. Many figure-skaters like the Dowler — a blade-skate with concave sides.

But to return to the preliminaries of skating. A beginner feels much more comfortable on a pair of skates whose blades have had the keen edge taken off them by use than on a brand-new pair. Therefore let the aspirant after prowess in skating, having obtained an already-used pair, wend her way on her sensibly-shod feet to the ice and there have her skates securely screwed and strapped on. Then, by the aid of a helping hand, let her rise. She will feel a desperate inclination to cling to that

hand, but she must screw up her courage, relinquish it, and learn to stand alone till she feels fairly steady. She should then try to walk on her skates. Her feet will make wild dashes for liberty and try to glide from under her, but she must do her best to keep her ankles rigid, and a good heart. The beginner should bear in mind the fact that it is in the study of the law of balance that the whole art of skating lies. To acquire an insight into that law, the tyro will find it a great help to stand feet together, leaning rather forward than backward, get someone to push gently behind, and so, without any attempt at striking out, be propelled at a gentle rate over the ice. Care must be taken to keep the feet parallel; otherwise inelegance and disaster will ensue.

EIGHT.

After a few doses of intelligent help, one feels a courageous desire to master the mysteries of, at any-rate, the ordinary inside edge, and starts off proudly alone. The proverbial fate will surely ensue: but, by bearing in mind one or two simple laws, serious disaster may be avoided. Always remember to keep the weight of the body forward. So you will avoid testing the strength of the ice with the back of your skull. Secondly, think of what you were told so often when a little girl, and turn your toes out. This will render it impossible for the feet to go very far astray. In the third place, don't be afraid, when striking out on one foot, to lift the other off the ice, holding it just behind the performing foot. If you feel yourself falling, you can always put your reserve skate down, and so regain your tottering balance. Fourthly, keep the ankle as rigid as possible.

After a little practice on these lines, the beginner will be able to skim over the ice at quite a respectable rate. But now attention must be given to style. Just as very few people can use either hand indifferently, so almost everyone feels more at home on one foot than on the other. After a little practice you invariably find that you are much better on one foot—either right or left, as the case may be. Then it behoves you to devote all your attention to the erring member. Endeavour to make your strokes perfectly equal; above all, keep on one foot as long as possible. Lay your weight well on the foot you are striking out with, so as to make it describe a proper curve. Don't brandish the unoccupied foot

ungracefully in front or at the side, but hold it behind the other with the toe turning well outwards, so as to be ready to begin a new stroke at right angles to the end of the previous one. Each stroke on the inside edge should describe a quarter of a circle. Should you commit the blunder of sliding along the ice on the flat of your skate-blade, a proper curve cannot be described. Avoid the error, therefore, by turning the toes well out and pushing off alternately to the extreme right and left. Above all, take warning by Mr. Kipling's "'Eathen," who "keeps his side-arms awful and leaves 'em all about." A windmill may be a pleasing addition to a landscape; but don't play at being one. Remember you were not built for the purpose. Sometimes one sees a really good lady figure-skater looking absolutely unpleasing to the eye, simply because of her windmill propensities.

The ordinary forward roll will be found a restful mode of progression for the tyro in skating. The course described by the roll is a double serpentine. To accomplish it, get up a little speed by striking out for a few strokes in the ordinary way; then place the feet together parallel to one another; lean the weight alternately on the inside edge of each skate in turn. The necessary impetus is thus given, and the wavering course may be continued *ad lib.*

The roll done backwards looks very pretty, and is simple. Proceed exactly as in the forward roll, remembering to put plenty of weight on the toes of each foot in turn.

Being proficient in these preliminaries to skating, and having paid due attention to doing those things which we ought to do, and to leaving undone those things we ought not to do, the skater now, we will suppose, cherishes yearnings after cutting figures. The initial step to the performance of all fancy skating is skating on the "outside edge"—which, being interpreted, means skating on the outer of the two edges of the skate you are striking out on, *i.e.* the right-hand edge of the right skate and the left-hand edge of the left skate. It seems as if it should be very easy to get on the outside edge of the skate-blade by simply bending the ankle outwards. In reality a little perseverance is necessary.

A good way to learn the outside edge is to skate quickly in a circle, always crossing the outside foot in front of the other. The inside foot will then be on the outside edge. Study to lean on the inside foot, and remain on it as long as possible, and soon the glides on the outside edge will grow longer and longer, and you will complete a whole stroke. Having mastered the outside edge on one foot, skate round in a circle in a contrary direction, and so educate the other.

Some people prefer to learn the outside edge by doing the ordinary forward roll, in which the two feet are kept continuously on the ice. This serpentine skating may serve as a preliminary to the outside edge, if, instead of leaning, as is natural, on the foot which is doing the inside edge, they rest the weight

IN THE TWILIGHT.

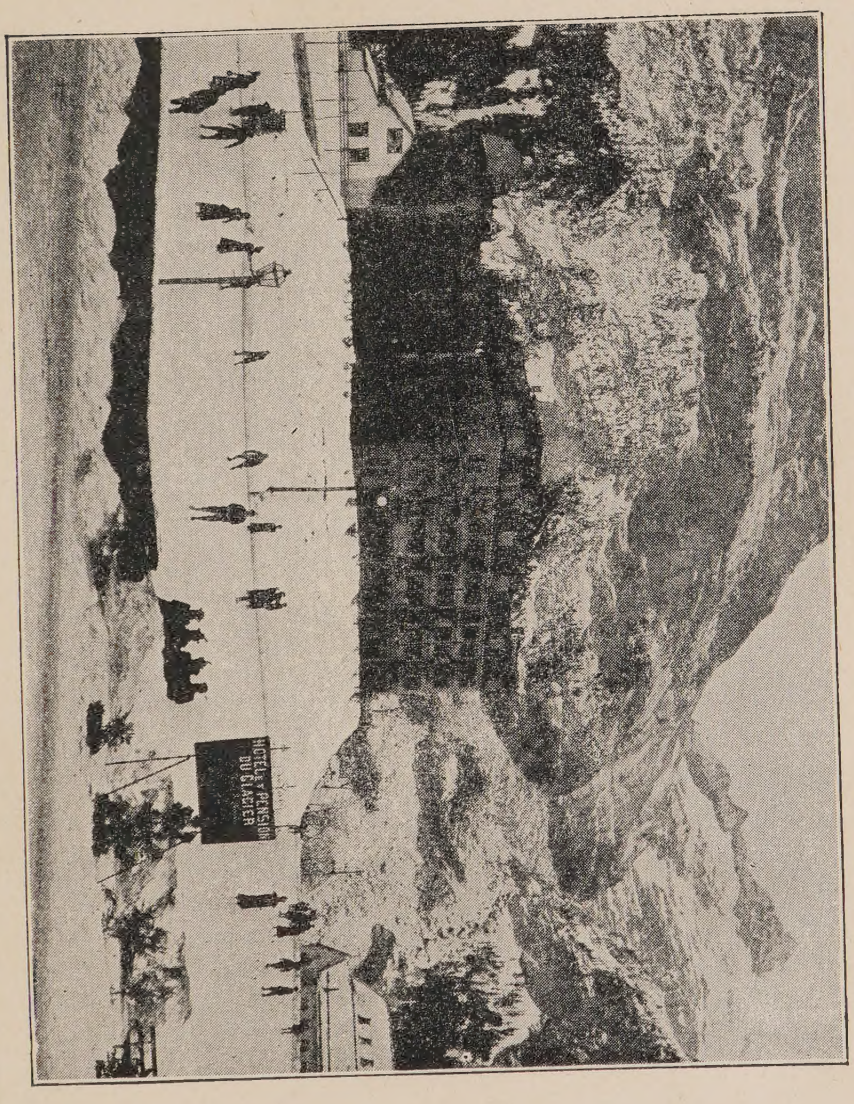
on the other skate, which, being parallel to its fellow, is on the outside edge.

When the rudiments of this indispensable outside edge have been mastered, it should be practised straight forward, striking out on it on alternate feet. It will be remembered that when pushing off on the inside edge the toes are turned out. When skating on the outside edge the opposite obtains, and the toes should be turned in at the beginning of each stroke. To ensure this, the essential for a graceful swing, at the end of each stroke, the foot which is about to describe a curve must be placed parallel with the foot which has just finished one. As in skating on the inside edge, remember to carry the

"off," or unemployed, foot behind, close to the heel of the other foot, with the toe well turned out. Look to the heaven above you, not at the ice beneath your feet.

It is not essential to success in the performance of the outside edge to keep the knee of the leg on which your weight is resting absolutely rigid after the push-off. When swerving off to the right or to the left, the head should not be turned in the direction of the curve. In fact, it should look rather towards the other side — that is to say, when on the right outside edge incline the head towards the left, thus throwing the left shoulder back; and when on the left outside edge incline the head towards the right, thus throwing the right shoulder back.

When you feel quite at home on the outside edge forwards, the "hour for which the years did sigh" has come, and you may be properly introduced to the fascinating intricacies of figure-skating. A simple 3 is the generally-accepted skater's *pons asinorum*. Get over that *creditably*, and your skating future is assured. Observe the italics of the word "creditably." Lots of people do a 3 badly. Don't be one of the vulgar herd; try to be one of the select superior few, and do it properly as follows. Start off on the outside edge of whichever foot you choose, remembering the rule of the rigid knee, which rule is unbending as the law of the Medes and Persians. When the stroke is half completed turn quickly and do another half-stroke on the



GRINDELWALD AT CHRISTMASTIDE.

inside edge of the same foot. This quick turn and change of balance calls for practical rather than verbal exposition. To understand and surmount its difficulties, it must first be attempted. In the early attacks on the 3 it will be found easier at first to take rather a long stroke on the forward outside edge, and not to take the redoubtable turn on to the inside backwards till the forward impetus is pretty well lost. Just before taking the turn, throw the weight of the body on to the toe of the skate. Bring the shoulder corresponding to the unemployed foot forwards, and the skate turns easily. As soon as you are on the back inside edge push back the shoulder (corresponding to the "off" foot) once more, straighten the knee, and lean well back on the heel of the skate. Turn the toe of the "off" foot well out, so as to ensure the "off" shoulder being kept well back.

At first it certainly needs an effort of will to take the backward turn; but when one reflects that the "off" foot is always there ready to be put down to steady one, confidence is soon gained; and, as we become bolder, so does the erstwhile feeble, wavering tail of the 3 increase in boldness and magnitude. Care must be taken to make the angle of the 3 as clear as possible.

There are many amplifications and glorifications of the 3. A triple 3 is accomplished by a second sharp turn on to the forward outside edge. A very pretty and difficult figure called the rose is achieved by multiplying the turns and making all the curves

of exactly the same length till the skater arrives at the point he started from.

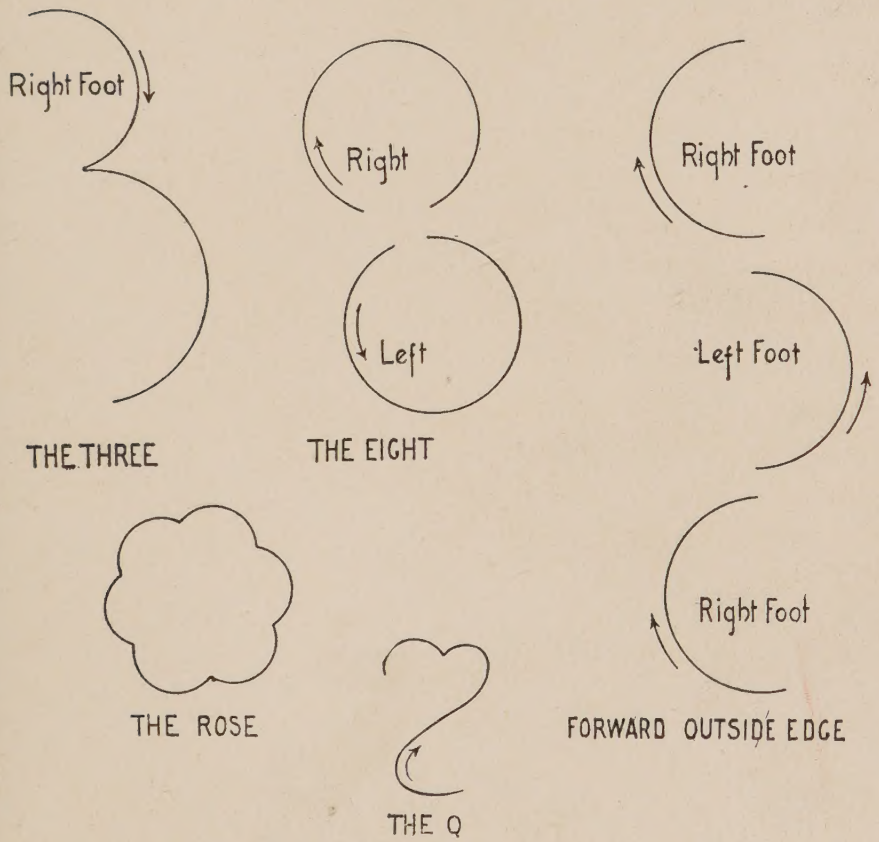
But let us return to simple figures. To describe an inside forward 3, commence with a curve of forward inside and finish on a curve of back outside.

To do an 8, strike off boldly on the outside edge on the right foot, leaning the body well over to the right, and throwing back the left shoulder, till a circle is nearly completed. The left foot should be held behind the right with the toe well turned out, so that the heels of both feet are nearly touching. Before your impetus has quite died away, bring the left foot forward, cross it over the toe of the right, and put it down so as to point well away to the right. Lean the weight of the body on to the foot just put down, and describe a complete circle on the outside edge on the left foot. At first the ends of the curves refuse to fit in with one another, and it seems impossible to complete a circle on one foot unaided. But the skater's motto should be "Head and heart high!" It is best not to attempt to make the circles of the 8 too small.

To proceed to more difficult figures, it is essential to be able to do the outside edge backwards. Like the forward outside it is best learnt by skating in a large circle, but backwards instead of forwards, of course. The inside foot—the foot next the centre—will then be on the outside edge, and the outside foot on the inside edge. Try to lean the weight of the body on the inside foot, and, when you feel secure, take up the outside foot. Endeavour to hold

yourself upright. Turn the body sideways. When you are on the right foot, hold the left shoulder back and look over it. When you are on the left foot, hold the right shoulder back.

Some may find it easier to begin the outside edge



SKATING FIGURES.

backwards by doing the inside roll backwards, trying to transfer the weight on to the foot which is on the outside edge. More courage is needed in acquiring the backward outside edge than in the performance of 3s and 8s.

Its difficulties overcome, a Q may be attempted. For the forward Q, start off on the right outside edge forwards. Before the circle is completed, change to inside edge on the same foot. A turn to outside back completes the figure.

The so-called spread-eagle is very effective. To perform it, skate straight forward till some speed is attained. Then turn out the toes until the feet are in a straight line, with the heels almost touching. In order to proceed in a straight line, the body should be kept upright; if the body is inclined slightly forwards, the skater describes a circle.

These few simple figures and variations thereon introduce the seeker after proficiency to a bewildering maze of intricate gyrations. There we will leave her, happy in the consciousness of "something attempted, something done," but dreaming of a new and wider world of figures still to conquer.

CHAPTER II.

HOCKEY.

By E. M. Robson,
Hon. Sec. All England Women's Hockey Association.

PERHAPS no game has ever been taken up with such keenness by girls as hockey. The reason for this growing popularity of the game is not far to seek. It provides plenty of amusement and excitement, and is in addition a splendid form of exercise.

A girl, accustomed in the summer months to outdoor exercise, and by nature, if one may be pardoned for using a slang term, a "sportsman," is naturally anxious that she should be able to indulge in some form of really active exercise in the winter. Her thoughts turn to hockey, and when once initiated into the mysteries of the game, she cannot for the life of her understand how she has existed so long without it.

The girl who has made up her mind to start, naturally first considers the most important implement required—a stick. Where shall I get it? What shape shall it be? Sticks vary very consider-

ably in their shape. One manufacturer may make a shape with a long hook, and another one with a short and squarer bend. It is difficult to recommend any special shape as being most suitable, and it had far better be left to the player's own fancy. This much may be said, however: to one playing "forward," a short curve will be found most suitable, whilst to a "half" or "back," one provided with a longer curve; and for this reason, that players in the back division are required to cover more ground.

With regard to its weight, do not let it be too heavy. For a forward, nineteen to twenty-one ounces is quite sufficient, whilst for a half or back one weighing one to two ounces more will be found quite heavy enough. On no account let it be too long. The longer the stick the clumsier will be your play. Let it be one that can be handled easily and freely, and can be used, when occasion demands, with one hand. Too long a stick is a disadvantage, as there are occasions (as, for instance, when one is hemmed in by an opponent) when a stick of too great a length is absolutely useless. In the case of a forward, the stick should be lighter than that of one in the back division, and must also be shorter. A back or half-back has to hit the ball harder and farther, and, as has been previously said, has to cover more ground, and therefore requires a longer reach. For a longer reach a longer stick is naturally needed.

Only a few years back sticks were made in one piece. At the present time they are very different articles. Cane-spliced handles, and handles bound

like a cricket-bat, are now alone used. As in wet weather the string becomes slippery and greasy, consequently causing the stick to slip in one's hand, enclose the handle either in a rubber or leather cover, the former for preference. You will then find you have a much firmer hold of your stick, and need have no fear of its slipping from your grasp.

A thick rubber ring placed at about the commencement of the splice is also a great protection, preventing as it does, time and again, an opponent's stick sliding up your own and giving you a nasty blow on the hand.

Now as to one's personal attire. Boots or shoes? Which are most suited for the game? Without a doubt one has no hesitation in saying—boots. And boots with low heels, too. Boots are but a trifle heavier than shoes, and whilst the latter may perhaps be slightly easier to move in, they do not afford the protection to one's ankles. Boots, however thin the sides may be, offer a certain amount of resistance to the force of a blow on the ankles, and at any rate lessen the force of it. Boots, in addition to protecting the ankles, also support them, and the strongest of ankles may be liable to get twisted on turning suddenly. Let the soles be either "studded" or "barred." Without "studs" or "bars" it is impossible to obtain a firm foothold on a wet ground. One stud of about half an inch long on the heel, and three of the same length on the sole, will be quite sufficient. Shin guards should always be worn. At first they may feel a trifle clumsy and uncomfortable,

but one soon gets accustomed to them, and finds they in no way hamper one's movements.

Gloves should also be worn. Many prefer cricket batting gloves with rubber backs, others wear thin kid ones. The latter perhaps are more generally used, because the hand and fingers are freer, and in addition are not so heavy. Of course, the rubber glove saves many a nasty blow which a kid glove can only do in a lesser degree. As a general rule one advises forwards to wear thin kid, halves and backs rubber-back gloves. Each, however, to her own taste, but at any rate protect your hands.

The skirt is an impediment to free movement, and should not be worn too long. At the very least it should be six inches off the ground. Of course, it is impossible to drive a ball through a skirt trailing on the ground, but in the long-run one would find a shorter skirt far more advantageous, and at any rate you would be compelled to play a more scientific game, for you would have to stop the ball either with your stick, hand, or foot, and not rely upon the length of your skirt to do the work for you.

If you do not like to play without a hat—and by the rules of the All England Women's Hockey Association, straw hats, or hats with hard brims, are strictly forbidden—wear a cloth cap or Tam-o'-Shanter. You would feel far freer if you eschewed a hat of any kind. Projecting hat-pins are also strictly forbidden, and very rightly too. They are most dangerous, and might be the cause of many accidents.

Fig. 1.—PLAY! THE BULLY OFF.

With this brief outline of the necessary outfit required, we will now turn to the game itself (Fig. 1), and give a few hints as to the way it should be played. A team is made up of eleven players, each one having a special place appointed for her. The eleven places are: "centre" forward; "outside" and "inside right" forward; "outside" and "inside left" forward; right half-back, centre half-back, and left half-back; right back and left back, and goal-keeper. The latter is often dispensed with, and plays as centre-back instead. Goal-keeping at the best of times is not an enviable post. To stand shivering, as a goal-keeper often has to do, with your side attacking and playing a winning game, is but a poor

Fig. 2.—PASSING TO THE LEFT.

form of enjoyment. With but little to do except freeze, can one wonder that the post is not popular?

The backs, two or three in number as the case may be, must be strong hitters and good tacklers. With their side attacking they must also to a certain extent attack themselves, gradually moving nearer towards their opponents' goal. A back's position should be from twenty-five to thirty yards behind the half-back line. As the half-back line moves forward, so should the backs; on the half-back line retiring, so should the back line.

Whilst actually on the defensive, the best plan to adopt is to get the ball away into "touch," and avoid as much as possible hitting in front of goal. Many a goal has been scored by the reckless play of a back in hitting the ball across her own goal when it should have been driven into "touch."

Upon the halves may be truly said to fall the hardest work. With their forwards attacking, they must follow them closely up to within a distance of five or six yards, so that should their forwards lose the ball they can at once return it. Then again they must be back in a moment to help the backs in defence. It is a hard place to fill, and one which requires stamina of no slight degree. The object of a half-back is to let her line of forwards have the ball as soon as possible, and also break up the attack of the opposing forwards. Reckless hitting is useless. Pass the ball to whichever forward you consider is in the most advantageous position, and do not pass wildly. Perhaps this would now be a fitting place to discuss the question of "combination and passing."

Fig. 3.—PASSING TO THE RIGHT.

"Passing" (see Figs. 2 and 3) is not the mere hitting of the ball and getting rid of it as

Fig. 4.—A TRICKY PASS BY CENTRE TO THE RIGHT WING.

soon as possible without an object in view. Passing means "the transferring of the ball from one player to another on the same side when the person receiving the ball is in a more advantageous position than the striker." Before passing make certain to whom you intend sending it. Do not hesitate, but make up your mind at once. The game is played so quickly that there is no time to wait and consider. "She who hesitates is lost."

A team that passes well to each other is said to play with good "combination" or "combine well together." The secret of success is combination.

An Eleven may be composed of players individually good but lacking the power of playing into each other's hands. Let them be pitted against an Eleven not so individually good but thoroughly versed in the ways of passing, and see which side

would win the most games. Without a doubt the Eleven that combines well.

A good individual player is of course useful, but if such a player plays for herself alone, and does not rely on the assistance of the other members of the team, she more often than not seriously jeopardises the success of the side, and the team would be more successful with a less selfish player. Selfish is perhaps a hard term to use, but one has no hesitation in saying that lack of combination is due to selfishness, and selfishness alone. After this somewhat lengthy, but at the same time important, digression, we will now pass on to the forwards.

Fig. 5.—SO HIGH, BUT YET NO HIGHER.

By far the most difficult and important post is held by the "centre." Upon her rests the whole combination of the front rank. She is in fact the pivot upon which the other forwards act. She must be quick on foot, quick

Fig. 6.—AN ILLEGAL STROKE! STICKS!

with stick (see Figs. 4 and 7), and above everything else unselfish. Centre forward (this also applies to the other four forwards) should never be out of her place; that is about midway between the two touch-lines, and moving up and down the ground parallel to such touch-lines. She must be a good and quick shot at goal, and able to give and take passes from either wing with equal certainty and precision. In passing to the wings, much judgment must be used. If passing to the outside player, the pass should be hard, and a yard or so in front of the player passed to. If passing to the inside wings, the pass would naturally not be so hard owing to the closer proximity of the would-be receiver.

When approaching goal, "centre" should not pass too much to the outside wings, but rather to the inside players, and for this reason, that the insides

are nearer to the shooting circle. Of course, there are occasions when a judicious pass to the outside is a good move. Take the following case. The centre and two inside forwards are close on to the circle, and are seriously hampered by the opposing halves. So hampered are they that they are unable to get a clear shot at goal. By sending the ball straight out to the wing, the defence is to a certain extent drawn away from the centre, and if the outside player returns the ball hard and without delay, the chances are very much in favour of either the centre or the insides being in a more favourable position and not so closely marked as they were previous to the pass to the outside wing.

Fig. 7.—A FANCY SHOT—PASSING BETWEEN THE FEET.

Outside right has perhaps the easiest position of the whole five. In addition to the fact that all her strokes are made from

right to left, she is often—more often than not—left quite unguarded, the opposing half being in nine cases out of ten engaged in watching the inside wing, and trying to intercept an intended pass. Let us assume that outside right has obtained possession of the ball and has got clear away. Whilst running, let her note the positions of the other forwards, and, having reached the "25 flag," she must at once drive the ball hard into the centre and thus give the centre or inside wings an opportunity of getting nearer to the mystic circle.

Outside right must keep to her proper position, *i.e.* on the touch-line or within a foot or so of it. Either with hand, stick, or foot she must at all costs prevent the ball from going into touch, and above everything else must be ever on the alert and ready to run and take any passes that may come her way.

The latter remarks as to position, alertness, and saving, also refer to the outside on the left wing. Her position is not an easy one to fill. In order to pass the ball back into the centre, it is necessary either to stop the ball dead before striking it (this, however, wastes time), or else she must learn to hit whilst running at full speed. To do this your left shoulder must be brought well forward and plenty of right wrist power brought into play.

To the two outside wings does not often fall the pleasure of scoring goals, but they must remember that it is often by their work on the wing and final pass to one of the inside forwards that the goal has been obtained.

Fig. 8.—REACHING OUT WITH ONE HAND.

As often as not, the actual goal-getter has done not a tithe of the work that has led up to a goal being scored. She certainly gets praise for her final shot, but spectators who understand the game know full well to whom praise should also be given.

Inside right and inside left have practically the same duties to perform. Each acts as a centre between the real centre of the forward rank and the outside wing. Like all the other forwards, she must be quick both in giving and taking passes, and a clear and hard shot at goal.

Now as to a few general remarks that apply to all players, whether backs or forwards. Do not use

Fig. 9.—NO TIME WASTED.

your hand in fielding the ball more often than you can help. Time is only wasted, and if playing on a good level ground with a true surface, it is almost, if not quite, as easy to field the ball with your stick as with your hand. In hitting, be careful to avoid raising the stick above your shoulder (Fig. 5).

You can hit quite as hard if you use your wrists. A quick turn of the wrist will send the ball as far as is needed, and there is no danger of your being penalised for raising the stick too high. A big and long hit is not made with one's body and by swinging your arms frantically over your head (Fig. 6). As in tennis one uses one's wrist for hitting hard, so one must do the same when a hockey stick is the weapon, and not a racquet. As much as possible use both hands for holding your stick. You have thereby a much firmer hold, and are not as likely

to have it knocked from your grasp as if you were using one hand only. There are occasions, however, when one-handed play is not only a necessity but also an advantage. This, however, should be done sparingly and with judgment. By reaching out with one hand you naturally have a longer reach, and may be able to get the ball away from an opponent who is too far off to reach with both hands (Fig. 8). Again, should you stop the ball with your left hand while grasping your stick with your right, you can at once bring your stick into play without having to transfer your left hand again to the handle (Fig. 9). As a general rule, however, use two hands, and do not rely on one.

In conclusion, remember, to be successful at the game you must be quick both in thought and action. Do not hesitate; make up your mind at once, and act upon it.

CHAPTER III.

SWIMMING.

By "Neptune."

IT is only during the last decade or so that swimming, as a pastime for women and girls, has become admittedly desirable. But that it is one of the best for all who are not the victims of any constitutional weakness of heart or circulation, which makes bathing unwise, is being more and more recognised both by would-be swimmers themselves and by those who have to do with physical education.

Swimming is one of the very few pastimes in which a normally strong and healthy girl starts with distinct (if slight) advantage over her brother; owing to the extra lightness and natural buoyancy of her body. This fact alone should encourage all who as yet cannot swim to learn to do so as speedily as possible.

As to the advantages of swimming, a prominent member of the Brighton Ladies' Swimming Club

expressed the following opinion in a recent interview :—

"As you know, I am an enthusiastic supporter and advocate of swimming. I can scarcely say when I did not swim, having been taught when quite a mite of a child, and being able to swim quite well by the time I was seven or eight. I remember that my first 'suit'—made very like a little boy's serge suit—was thought highly improper by a maiden aunt, whose idea of girls was that their sole duty and object in life was to look pretty, if born so, and at all events cultivate their figures and good looks to the highest degree; and never, by any chance, betray the fact that they were capable of enjoying sports, pastimes, or pursuits which would entail the admission that they possessed what she was pleased to call 'lower limbs.'

"I have, since those days, held several club championships, won many prizes, and spent many pleasant and healthful hours in the element to which most people seem to have an antipathy that is simply incomprehensible to those who can swim."

"You believe in swimming, evidently?"

"I cycle, play golf, cricket, hockey, and, when I was at school, played a mild game at football, and have run many an—as my aunt would say—'unbecoming' mile, paper-chasing; for I don't believe in developing one portion of the body at the expense of the other. That is why I think cycling not an *ideal* pastime for girls. It does very little for the development of their bodies above the knees and

below a line taken just under the arms. It may, and doubtless does, help their breathing, and certainly permits them to get plenty of fresh air; but, as a means of rational development, it is miles behind swimming. Many girls may possibly be more easily persuaded to take up the pastime for æsthetic rather than for hygienic reasons," the speaker continued, "and for these there is every inducement. Swimming will undoubtedly do more for what is commonly known as one's 'figure' than any other one sport that I know. Of course, I am not considering gymnastics, which are in reality a series of correlated exercises, and not a sport at all.

"Ask any swimming instructor, and she will tell you the same. Thin girls who swim regularly and judiciously soon become more plump, and, strangely enough, fat ones frequently become more well-proportioned. Of course, I admit that swimming cannot be indulged in all the year round by many; there are not baths in every seaside town even, and in comparatively few inland ones. But the number is yearly increasing, and during the seaside holiday, which thousands of women and girls get every year, there is ample opportunity for them to learn and even benefit considerably by so doing.

"Costume certainly is an important matter. Bathers may, perhaps, be best divided into three classes: the 'bobbers' or mere paddlers, who can wear a costume the elaborateness of which a swimmer would find a nuisance and impediment; the poor swimmers—who possibly will never be

anything else—who may content themselves with the ordinary shop suit; and the swimmers proper, who, whilst liking naturally to look smart, will

AN IDEAL SWIMMING COSTUME.

place comfort and convenience first, and who will probably pin their faith to a jersey costume of 'combination' type, either of merino or serge, or, if a

Frenchwoman, possibly of silk. The real swimmer's costume should be sleeveless, with the knickers quite short above the knees, and, as to the jersey part, although cut away round the neck, not too much so, as that would cause the upper portion of the costume to fill, and impede progress. Such a costume I have myself worn for the last five or six years, and I do not wish for a better."

As was stated in the interview, swimming baths have increased of late years to a very encouraging extent; and there are now quite a number in the metropolis, as well as in the larger provincial towns, where the elements of the art may be very wisely acquired by a short course of lessons before the annual visit to the seaside. Indeed, to learn in the comparative privacy and comfort of a bath is a very desirable thing in itself; for it is only on calm days that the novice can hope to comfortably acquire the art in the open sea. Nothing can, of course, compare with the bracing effect of the sea itself. But on a rough morning the learner would have very grave doubts as to the advantages of "open" water, and would be very liable to suffer from loss of nerve, which would militate sadly against her making rapid progress.

Before determining to become a swimmer, it is of the greatest importance that medical advice should be taken as to whether or no the particular person is likely to find bathing beneficial or the reverse. Not a few of the lamentable accidents which occur each season are directly attributable to the omission of

this precaution. Some unsuspected weakness of brain, heart, or circulation often exists; the unfortunate bather suffers from its effects; and—well, the rest is often summed up in the verdict, "drowned whilst bathing."

A few maxims which everyone should remember may be briefly put as follows:—When bathing at a strange place (more especially if from a tent placed at any considerable distance from other bathers), never omit to ascertain the tendency of the tide, the depth of water, and the existence or likelihood of holes or sudden shelving of the beach.

Never bathe immediately after a meal—the best time being about the middle of the morning. If bathing before breakfast it is wise to drink half a glass of milk and eat a biscuit half an hour or so before going in. Do not remain in the water too long—twenty minutes to half an hour is usually quite long enough, and even this time should be curtailed on the first suspicion of chill or tiredness. Never bathe alone, if it is possible to avoid doing so. Everyone is liable to cramp, even good swimmers; and if you get it do not struggle aimlessly nor lose your presence of mind. Make an effort to at once throw yourself on your back, kicking out vigorously with your legs (as cramp may often be warded off by so doing), and call for assistance.

On going to the assistance of bathers taken with cramp, remember to keep clear of and not allow them to catch hold of you. The best means of assisting them to the shore is to either push them in

front of you or tow them by the hair. If you are a good swimmer either way will be equally easy if the victim of cramp will simply float, and not struggle or attempt to assist. Drowning people are often terribly difficult to help, as invariably they are only semi-conscious, though often not sufficiently far gone to render them unable to struggle.

The hints regarding going to the assistance of persons suffering from cramp apply also to the case of the drowning. Some excellent instructions for saving them, and afterwards restoring consciousness, are issued by the Royal Humane Society, and these should be read and studied by everyone who bathes. Never overtax your strength by swimming *out* to sea half as far as the whole distance you can easily accomplish. Remember that the return half will be proportionately more tiring, as you will not be as "fresh" as when you started. After dressing, take a sharp walk if the least feeling of chill is noticeable; and on returning home it is well to thoroughly rinse the face, neck, and arms in fresh water to remove the salt, which will have a roughening tendency upon the skin, and, if the latter be delicate, possibly cause painful chapping.

Swimming is so essentially a practical pastime that it is not an easy matter to learn it from a book, but there are some elementary hints which may be given, and even prove profitable if carefully followed.

The most favourable spot at which to learn to swim is a sandy beach gently shelving from quite shallow to deeper water. The assistance of a com-

panion—if possible, one who can swim at least a little—is very helpful until the idea of swimming is somewhat mastered. Stand in water a little less

WITH FINGERS AND THUMBS OF THE HAND TOGETHER AND PALMS SLIGHTLY HOLLOWED.

than shoulder deep, facing the shore, in the position shown above, with the fingers and thumbs of the hand close together, and the palms slightly hollowed.

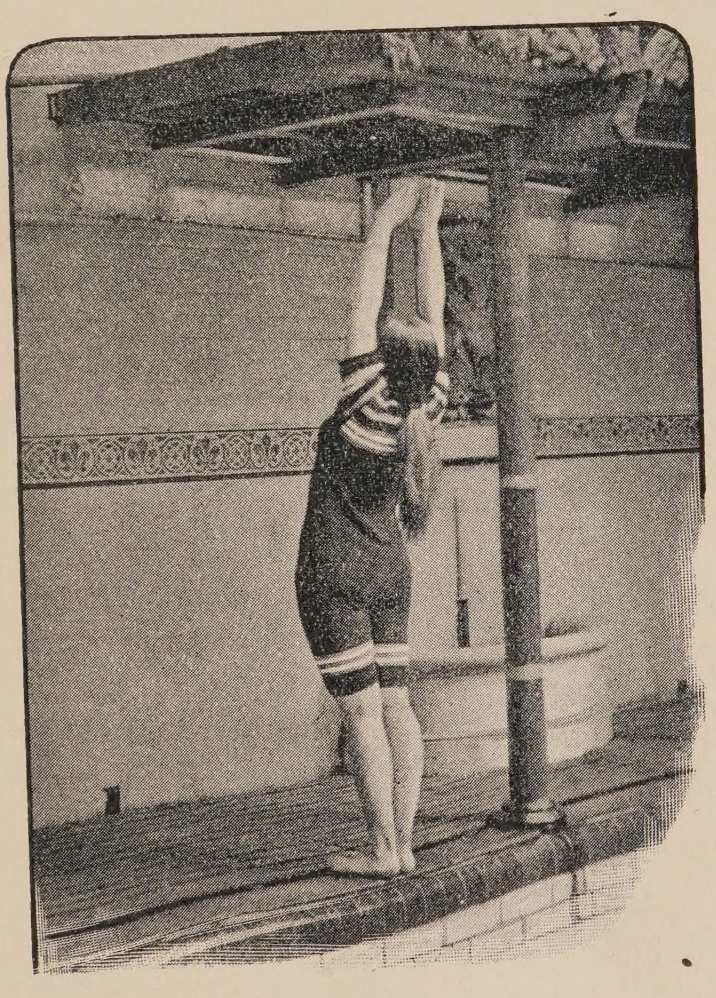
The arms should then be stretched out to the fullest extent straight in front of you, making the hands like scoops and the knuckles upward; then twist the wrist of each hand slightly inwards so that, when the arms are swept backwards and outwards, the hands push against the water, and not merely cut it with their sides as they would if held perfectly flat.

Take as much "grip" of the water as possible. The arms should then be separated and thrust back to their fullest extent, until they are almost at a right angle to the body, when the elbows should be gradually and slowly bent till they are close against the sides. The hands should now have assumed, by means of an inward twist, a position close in front of each breast with the thumbs uppermost. They should then be again thrust smartly upwards and forwards, with their outside edges turned gradually up, till they have once more assumed the position with which they started.

A point to be remembered: The hands in making the stroke must never be allowed to pass behind the bend of the elbow. To throw the arms farther back than the position, almost at a right angle to the shoulders, referred to, is to materially retard the stroke, and, when actually swimming, will probably cause your head to dip unpleasantly.

It is wise also to recollect that the stroke should be kept about an inch below the surface of the water, in practice, except when thrusting the arms forward from the chest to recommence the stroke,

when they will in their upward course almost rest upon the surface. These movements mastered, it will be necessary to acquire the ones controlling the



THE BACKWARD DIVE.

legs, so that the two may ultimately be combined, and the act of swimming thereby performed.

It is with the leg movements that the advisability of friendly assistance becomes most apparent.

If learning in a swimming-bath, the rope running round the edge will provide all the support necessary, but we are supposing that the reader is learning in the sea. You should retire to somewhat shallower water than for the arm movements, so that the friend (who will firmly grasp you by each wrist) will be able to stand firmly, with the water not much more than waist deep. You should now hollow the back slightly, and rising from your feet (which should have been placed almost close together) bend both knees, and draw them well underneath the body, leaning the chest on the surface of the water.

You will find that this act of bending the knees will force the body away back from the person supporting you. The next movement is a smartly made kick, with which the legs should be opened to the highest and widest extent possible with comfort, the heels meantime being turned downwards, the toes being pointed upwards, and the feet assuming a "spread-eagle" position. Next, describing an almost complete semicircle with each leg, the toes will be found to gradually drop as they reach the widest point of separation. Now, continuing the backward and circular movement, the legs—which should be stiffly extended—will almost touch at the completion of the stroke in a straight line with the body, the toes pointing to the rear. During all these motions the back should be kept as flat as possible, consistent with making them properly, and not humped up.

It is well for the learner to recollect that the object of the exercises is to propel the body *through*

and not out of the water. Each time the movements have been completed, the feet should be allowed to rest on the bottom, and a new start made without hurry. When you find that you are actually travelling forward, you should endeavour to so perform the movements that there is no appreciable pause between the drawing up of the knees and the kick outwards of the legs, but a *continuous* action.

The combining of the arm and leg action is swimming. This will be best acquired in slightly deeper water than that previously entered. A hand placed just beneath the learner's chest will usually be found to afford all the support necessary.

To commence the stroke the hands should be brought close in front of the chest, elbows to the sides, and fingers and thumbs closed, palms slightly hollowed and turned downwards. The arms should then be shot out straight in front, and swept slowly backwards as directed in the remarks on the arm movements. Simultaneously, the first of the leg movements—the drawing up of the knees—is being carried on. As the legs come into position the hands will have come close together and just under the chin, the palms being together, fingers touching and pointing straight out.

The hands are now again shot out straight as the legs are kicked open, and as far apart as possible, by straightening the knees. When the arms have reached their utmost limit of extension the thumbs are turned down again, and the arm stroke is completed by the backward sweep, the legs being kept

rigid the while. The latter are then quickly bent and brought into the first position for a fresh attempt.

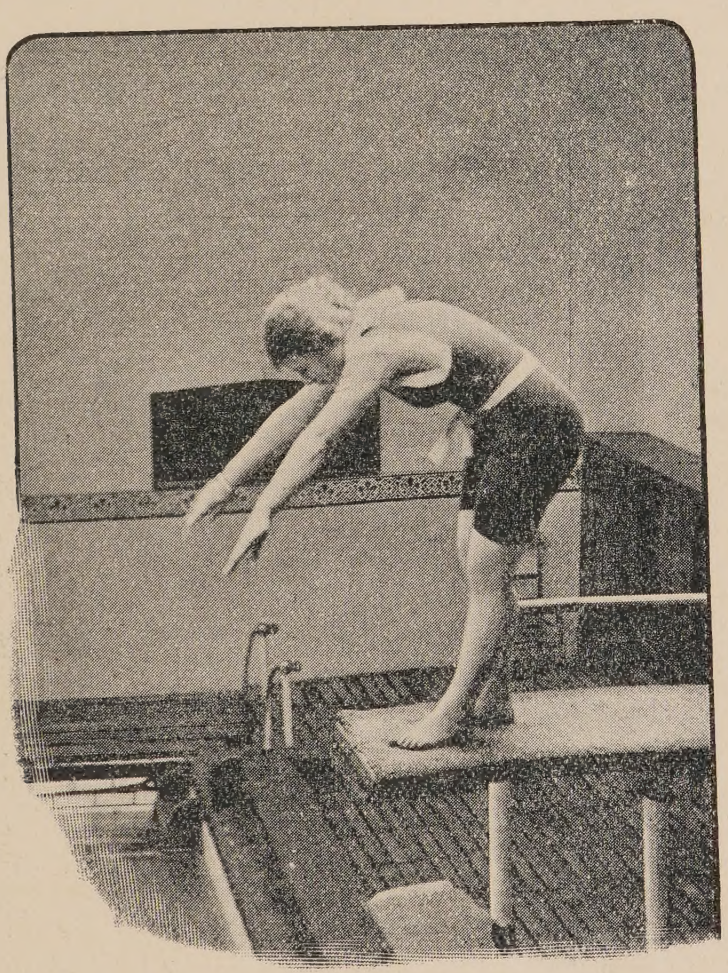
It is well to remember that in learning swimming, hurry is greatly to be deprecated. It is often the cause of acquiring a bad style (which cannot be easily altered), and does much to retard the would-be swimmer. One should try to swim as low as possible, as to do so is to gain power and speed. The breath should be expelled when the hands are extended in front supporting the head, and inhaled when they are brought back, breath being taken through the nose as much as possible. The head should be thrown back so as to keep the mouth and chin clear of the water.

Of the side-stroke, swimming on the back, and other forms of fancy swimming, space will not permit us to write; but it is only necessary to add that most of these will present no insuperable difficulties when once the breast-stroke has been satisfactorily mastered.

It is not likely that the swimmer will long be content to enter the water in the prosaic manner of walking into it, when the opportunity for diving presents itself. A few words upon this subject, aided by the illustration on the opposite page, may therefore well conclude the present brief paper.

One word of caution. Never dive into any water until the fact that the depth is sufficient has been satisfactorily ascertained. Many serious mishaps occur every season for want of this simple precau-

tion. First attempts should always be made from an inconsiderable height (say, from the stern of a row boat, or from the edge of a diving raft), which

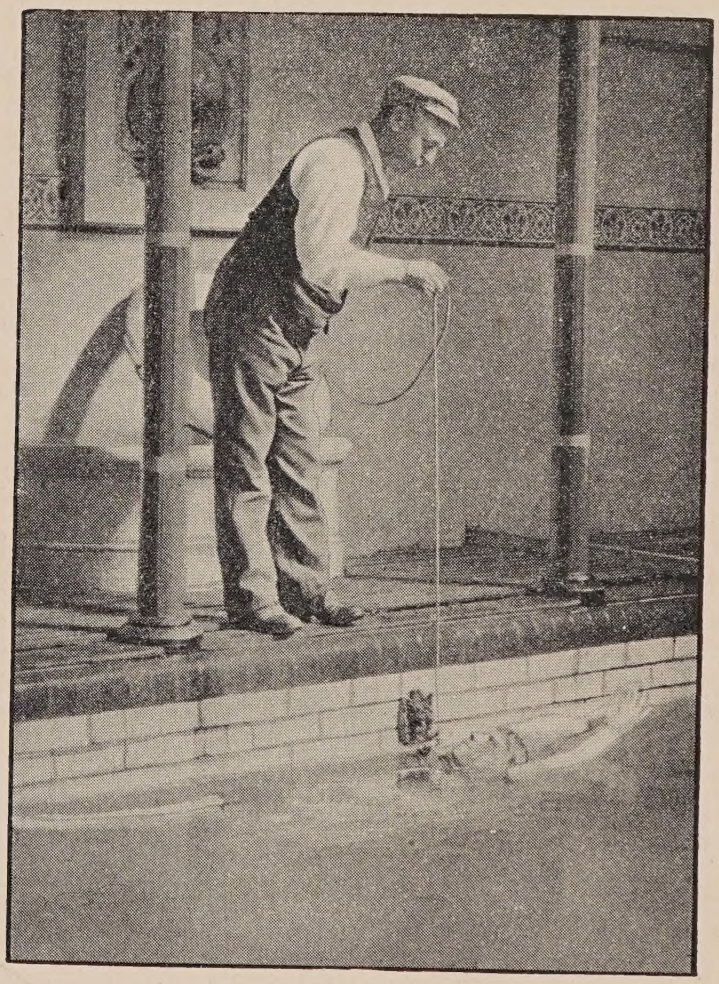


DIVING INTO DEEP WATER.

may be gradually increased until a reasonable height (say 10 to 20 feet) has been attained. The minimum depth will vary with the skill of the diver, but it may be here remarked that much harm may result

and no real good can come of foolhardy diving into excessively shallow water.

The modes of entering deep and shallow water

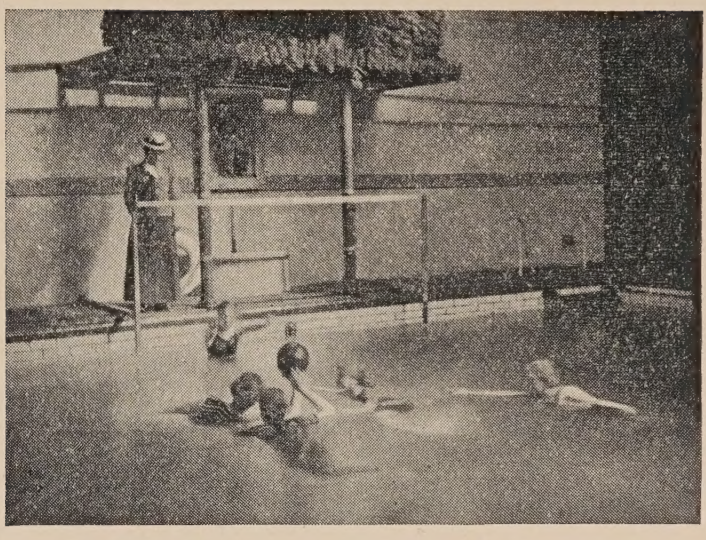


LEARNING TO FLOAT.

vary considerably. In the former the dive is made with the body entering the water at a sharp angle; in the latter case the entry is made at a more oblique one, the object being to keep as near the

surface as possible after entering the water, and also to gain as much impetus from the send-off as can be. To dive into deep water the knees should be bent and both arms stretched over the head with the fingers pointed, the diver falling over into the water as it were, the legs being straightened with a jerk as the body approaches the surface. The hands are kept straight until it is desired to return to the surface, when the palms must be turned back and an upward kick or two given with the legs. The higher above the water the object from which the dive is taken, the farther out must the diver jump so as to attain the right angle by which to enter it. In diving into very deep water it is frequently necessary to swim a few strokes upwards to assist the body to regain the surface, as the lack of touching bottom to gain an upward impetus will cause it to take longer than anticipated to return to the surface.

In shallow plunging the feet should be placed together on the very verge of the bath, plank, or raft, as the case may be, so that the toes may have a good grip with which to give the body a send off. The body should be bent forward with the arms hanging a little to the rear. The knees should be *slightly* bent, and the arms swung to the rear to gain impetus. The body is then launched forward and downward, head first, at an oblique angle by stiffening the knees suddenly, and at the same time shooting forward the hands to the fullest extent, the toes giving a last push against the edge. The



WATER POLO.

legs should be kept quite rigid, with the toes pointing rearwards.

The learner should attempt to acquire a graceful, quiet style, which may be modified to suit her individual liking as experience is gained. Diving feet first is a favourite method with many lady swimmers, the main object being to drop as perpendicularly as possible. The diver should stand erect, with the head back, toes pointed, knees stiff, and arms as rigid and straight down, close to the sides, as possible.

Of fancy forms of diving and plunging, such as the Belgian jump and backward dive, it is not here possible to write. Most of them can be best and most easily acquired by watching others. But even with the acquirement of trick swimming and fancy diving the resources of the pastime are by no means

exhausted, as there yet remains the excitement and interest of racing and water-polo playing for the expert and for those who wish to pursue the sport to further lengths.

The latter is, of course, a favourite pastime with swimming clubs who have the *entrée* of baths, and although lady swimmers have not as yet taken up polo very seriously, the time is no doubt coming when they will do so.

CHAPTER IV.

HINTS TO GIRL GOLFERS.

By Mary E. L. Hezlet, Lady Champion, 1899.

AVING won the coveted position of Lady Champion for 1899, I have been asked to add my small contribution to the mass of literature already written about golf. I write for girl beginners only, and only upon those points which I have found of importance in beginning myself.

I emphasize the word *beginning*, because the greatest requisite of all is to start with a correct method.

To secure an absolutely right manner of handling the club, placing the feet, etc. etc., I would strongly recommend the novice to put herself in the hands of a reliable professional instructor. She will find it an immense saving of time and trouble.

The great secret of success in golf is to keep perfectly calm, no matter what happens, and, as the Scotch say, not to "fash" one's self if one misses a shot, as it cannot possibly be recalled. It is done, and there

is an end of it. It is a grand game for improving the temper and teaching patience. Though there are occasions which are extremely irritating, it is absolutely fatal to lose one's temper, and the match is generally a foregone conclusion if one player begins to get excited in any way and enraged with herself or others. An experienced player has generally a great advantage over a novice in this point, as, being accustomed to the varying luck of golf, he or she is not so easily put out at any slight misfortune.

Nearly everyone has a different style and way of playing, though in the main points these have generally some resemblance to each other. One of the most charming styles I have ever seen is that of Lady Margaret Hamilton Russell, who was Champion for three years in succession, and whose full free swing was the admiration of all beholders. The most noticeable point in her style is the perfect ease and grace with which she handles her clubs, not seeming to make the slightest exertion, and yet managing to beat everyone out of the field.

What everyone has to do, no matter what his or her style may be, is to keep the eye on the ball. This is of the greatest importance. The greater number of "foozled" shots result from taking the eye off the ball. In short shots especially, one is particularly liable to look in the direction of the hole, instead of at the ball, and the result is always disastrous.

The generality of people play with a full swing, though there are many—especially those who have taken up golf rather late in life—who only raise the club as far as the shoulder and hit almost completely with the arms alone. These latter are

FULL SWING WITH A DRIVER.

not taken at a disadvantage by the wind; they generally drive the ball by strength alone, and the club is not so likely to be caught by sudden gusts when it is only raised to the shoulder. But, on the other hand, the full swing certainly sends the ball

farther, and there is no comparison between the appearance of the two styles.

The follow-through is really the most important part of the swing, as it is that which makes the ball

FOLLOW-THROUGH OF DRIVE.

travel a long distance. The illustrations will show the reader a few different styles and different ways of following-through: it is very interesting to compare them.

If one is off-driving, it is sometimes a good thing

not to swing quite so much as usual, for, after playing a great deal, one begins slightly to overswing, which has a fatal effect. Also a change of driver is occasionally of great benefit, as, with a club to which one is not so well accustomed, more trouble is generally taken with the stand, grip, etc.

The prettiest shot in golf is the short approach from about twenty or thirty yards off the green, and one ought really to be able to lay the ball nearly dead, or within an easy putt from this distance. It is a shot which pays immensely, and is easily learnt if sufficient pains are taken. There are many ways of playing this shot; the one I prefer is to keep the arms perfectly stiff, and face the club rather down on the ball, as this puts a stop on it, and makes it rise at once, which is a great advantage when a bunker or bank guards the green.

Then you should hit the ball quite clean, not taking a divot. Another method is to run the ball up to the hole with an iron or approaching cleek. But this can only be done when the greens are very large and unguarded, and the lofting method is generally the more useful one to learn, as it can be used on any course, to approach any kind of green.

Having arrived on the green, we must now consider the putting. The only advice that is of any use in putting is always to be well up. The ball cannot possibly go into the hole unless it is hit hard enough to reach it. It has often been said that a good player is known by being always up or over.

Also, there is far more chance of the ball going in if it hits the back of the hole than if it slowly dribbles up to it, making up its mind on the way whether to get the length or not. There is no

PUTTING.

particular style in putting, and people putt both well and badly with all sorts of styles; all have their own ideas about the right kind of way. Also in taking the line there is a variety of ways; some people sit down behind the ball and study the

putt for ages, then walk round again behind the hole and study it from that end till one begins to wonder if they will ever get up and hit the ball at all.

Others don't take any line, but seem to get into the hole by instinct; and for the players behind who are waiting to get on to the green, this is the most pleasant method. On a strange course it is a great help to have a good caddie who can tell you the line and show you where to putt for. Caddies generally know every inch of the greens, and can tell to a hair's breadth where the fall of the ground comes in.

In medal play one should always play cautiously, and not so much try to hole long putts as to lay them perfectly dead; for often in the effort to hole a long putt, and perhaps get a three, one hits rather too hard, and if the ball does not catch the hole exactly, it will shoot over and probably turn an easy four into a five. In the short putts of about two feet or so—which for many people are the hardest to get down—the fault is often that one looks at the hole instead of at the ball, and consequently doesn't hit the ball with the middle of the putter, but on the toe or heel, the result being that the putt is pulled or sliced just as much (in proportion) as a drive would be.

In this paper I have not mentioned cleek shots, but have purposely left them out. Never having been able to master them myself, I naturally do not feel myself equal to giving advice about the

subject. The only thing I will say about them is that a long cleek player has a tremendous advantage, as she is able to pick the balls out of bad lies, and send them exactly as far as an ordinary player can do from a good lie.

CHAPTER V.

THE PHYSICAL TRAINING OF GIRLS.

By the Editor of "Physical Culture."

MONG all the advances we have made during the present century, none are more striking than those effected in the physical education of women. I can remember the days, not so long ago, when we heard a great deal of the finishing school, and, as Thackeray reminds us, its prim headmistresses used to recommend "the assiduous use of the back-board for a further period after leaving school."

That was about all the physical exercise our grandmothers had; they were apt to regard all exercise for girls as hoydenish and unmaidenly. One is not surprised to hear that after such a lackadaisical education the heroines of the novels of those days commonly died of an interesting consumption, and passed their lives in exciting male sympathy by going into a dead faint whenever anything somewhat out of the common occurred.

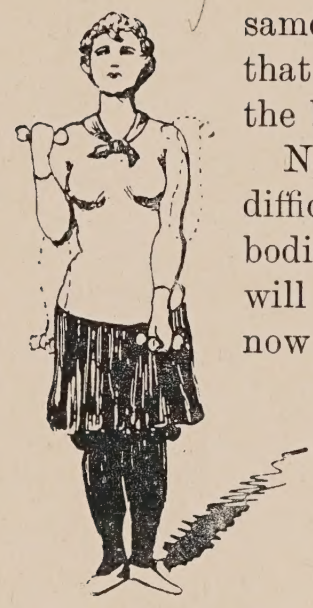
Indeed, there is considerable truth in Jerome's

observation that the maiden of that time met her lover only to tell him that she could never, never see him again, and wept steadily throughout the whole interview.

Fortunately, those days have gone, and we bring into our lives a little more common sense than we did then; but still there is a great deal not done which can be done and which must be done. In our large towns especially, one notices in passing along the streets the want of physical education among girls. There is not only a lack of elasticity in the step and a want of colour in the face, but there is often—indeed, one might say usually—actual distortion.

Hardly any are erect, and you rarely see a case in which the two shoulders are on the same level. This is what meets the casual eye, but there is a deeper mischief hidden, in the form of weak lungs, feeble circulation, and want of energy. Add to this the fact that many of these girls have to struggle for bare livelihood under the most adverse conditions, and the tale of misery is complete. Now, if you compare these town maidens with those of the country, you will find that, so far as actual physique and health go, the country girl has a vast superiority, simply because of the opportunities in the country for fresh air and exercise.

Another thing which you will notice in the town is, that the majority of the girls whom you meet look tired and pale because their bodies have never been built up by an education worked out with the



EXERCISE 1.

same earnestness and calculation as that with which we have to build up the brain.

Now, you who read this will find no difficulty whatever in educating your bodies. The only barrier in the way will be your own laziness. There is now no conventional barrier; that which was impossible a few years ago is quite correct to-day. It is within the power of every one of you to be healthy and strong, and if not to be actually beautiful, at least to have a clear, pure complexion, a bright eye, healthy colour, and a good figure.

It being generally admitted nowadays that exercise is advisable, the next step is to consider what particular kind of exercise should be adopted. Some years ago the only system of exercise practised by girls was what was called calisthenics, which consisted chiefly of a series of movements with light rods, calculated to strike the spectacular eye as pretty when performed in concert. But although these exercises were pretty, when adroitly gone through, they possessed no real physiological value.

Now that exercise is taken more seriously, and is recognised as being absolutely essential to health of body and mind, several means have been tried to secure a system of exercising which will cover the whole ground necessary, and yet which will be

simple and capable of being followed without elaborate appliances.

The most efficacious of these is dumb-bell exercise, and this is so because dumb-bell exercise more than any other can be made systematic; that is to say, we know exactly the parts affected, we know the value of each exercise, and we can work with it logically to a conclusion.

Under the Sandow system every group of muscles in the body is exercised in turn, so that when one group is fatigued another is brought to work, and so on until every muscle in the body has had its share. The result of systematic exercise, of course, is that, instead of feeling exhausted, one feels exhilarated after exercise.

There is no undue strain on any part, and an equal development is secured. Again, it is easier to vary dumb-bell exercise than any other, and in the case of any deformity, such as round shoulders, sunken chest, drooping shoulders, spinal curvature, etc., one can easily remedy the defect with a little patience. More especially, if possible, is this true with regard to actual weakness, such as lung weakness, spinal weakness, etc.

EXERCISE 2.

The perfect development and health secured by exercise deepens the chest, strengthens

EXERCISE 3.

the heart, braces the mental powers, and generally invigorates the whole body. In cases where there is either paucity or exuberance of flesh, the defect can easily be removed by dumb-bell exercise.

In the case of too prominent collar-bones, or of general scragginess, well-thought-out exercises will speedily fill up the gaps and restore the rounded outlines intended by Nature; or, in the case of stoutness, an easy reduction can be promised almost week by week by half an hour's exercise each day. Add to this, increased grace of movement and elegance of carriage, and you will see that these exercises come as a boon to every girl.

The difficulty with regard to dumb-bell exercise is that one is apt to use too heavy bells, from the fact that bells which at first seem quite heavy enough soon grow useless, and one is insidiously led to increase the weight.

Now, the disadvantage of dumb-bell exercise is, that when one gets beyond a certain weight, the strain on the deltoids, that is, the shoulder muscles, is perpetual and exaggerated, and this is apt sometimes to result in a strain upon the heart.

To obviate this, Mr. Sandow has introduced a grip dumb-bell, which is of a very light weight and

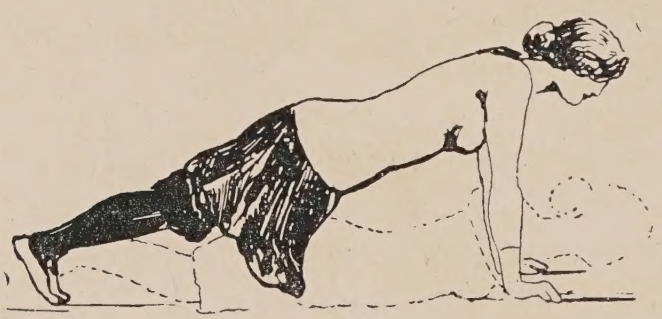
will last a lifetime. As the pupil grows stronger, all that one needs to do is to increase the strength of the springs. The spring-grip dumb-bell is a dumb-bell made in two halves, separated about half an inch from one another and kept apart by springs. When exercising, the bells are gripped and the two halves compressed together. Another advantage of this dumb-bell is, that it compels the use of will-power, without which exercise is almost useless. The weak feature in calisthenics was, that in the contraction of the various muscles pupils did not put forth will-power.

Now, this exercise of will-power in the contraction of the muscles is a very difficult thing to learn, and quite as difficult to maintain when it has been learned, but by using the spring dumb-bell no back-sliding is possible, the constant necessity to grip tightly requiring the expenditure of a certain amount of energy, which amount can be easily regulated from weak to strong by arranging the springs. Special bells are being made for ladies, very light and beautifully finished. It is difficult with the old solid type of bell to prevent swing and jerk getting into the work,

EXERCISE 4.

and so long as the movements are gone through with either swing or jerk, no physiological benefit can accrue.

Now that we have already discussed the kind of exercise which we have selected, and the apparatus, we can go on to the movements themselves. It is impossible to discuss them all here, but a few may be taken to show the idea. And, in the first place, I would enjoin upon you all that the exercises given here should all be gone through at one time, no



EXERCISE 5.

matter how few movements can be done, of any one of them. It is a mistake, for example, to do half of them in the morning and the other half in the evening.

The exercise should not be carried to such a point as to induce fatigue, although, of course, at first a little stiffness is bound to result. The point is that they ought to be performed regularly, morning after morning, without fail. After exercise, when the body is still heated, a cold sponge should be taken. Of course, if very robust, a cold bath itself may be

indulged in, or, if constitutionally weak, a tepid sponge or a mere chest sponge is all that should be permitted.

In Exercise 1 it is chiefly the biceps and triceps which are brought into play. The position is as follows:—

Grip the bells tightly, arms perfectly straight and slightly in front of body. Hands in front of thighs, knuckles downward. Stand perfectly upright with chest thrown forward.

Movements.—Keep elbows fixed, the upper arms close to body, raise right hand slowly to shoulder

EXERCISE 6.

and lower to original position, at the same time raising the left hand. The right hand should always be descending when the left is ascending, and *vice versâ*.

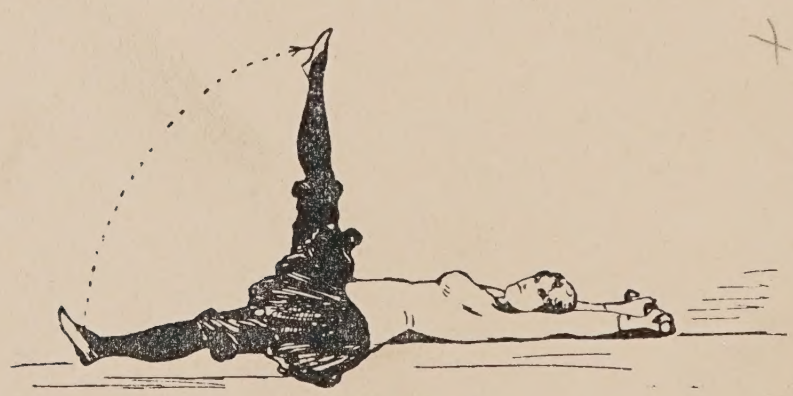
In the next figure, Exercise 2, the position is: arms stretched downwards and a few inches from sides.

Movements.—Bring left arm slightly to front and as far to the right as possible without moving shoulder, the upper arm to be pressed close to chest; at the same time, the right arm is to be

pressed behind as far to the left as possible. The arms should be slightly flexed and the shoulders kept immovable. Make a momentary pause in this position, and then reverse the movement; that is, the right arm to be in front and the left arm behind the body. Care should be taken to prevent any swing.

The next figure, Exercise 3, is one of the marching movements, the very finest possible for giving a good carriage.

Position.—Clasp hands behind the head, elbows



EXERCISE 7.

pressed well back, chest thrown forward, head erect. Rise on tiptoe.

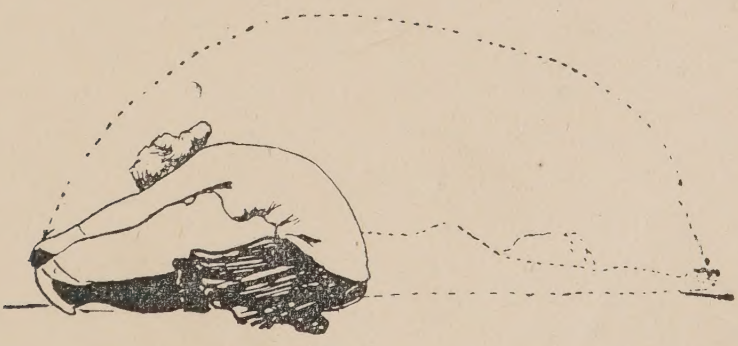
Movements. — March briskly forward on tiptoe, knees straight, elbows pressed well back. Start with one hundred movements and increase to three hundred.

Exercise 4 is a lunging exercise.

Position.—Stand with right toe pointing to the right, left to the front. The right arm to be bent

at elbow, forearm horizontal, elbows close to the side, and eyes front.

Movements.—Lunge about thirty-six inches to the front with the left foot, left knee bent, right leg perfectly straight, and at the same time drive vigorously forward with right bell, stretching the shoulder as far forward as possible. The heel of the right foot must never leave the ground. Smartly recover to the ready position, bringing the left heel close to the right. In lunging with the bell the



EXERCISE 8.

arm should be straightened just before the left foot reaches the ground; that is to say, the movement of the arm should slightly anticipate the movement of the foot.

The exercise should then be reversed, as shown in the figure.

Exercise 5 is one of the movements performed without bells. It strengthens the shoulder muscles and the great muscles at the side of the chest.

Position.—Lie flat on face, palms of hands on floor close to shoulders, body rigid.

EXERCISE 9.

Movements.—First method: Press the body upwards as far as possible, lie straight on the elbows, keeping the body rigid throughout. After a pause slowly lower to first position. Second method: Practise lowering the body until within an inch of the floor, not permitting any part of the face or body to touch the floor.

Exercise 6 is chiefly for the stomach muscles, which, when undeveloped, are the feeblest muscles in the human body, and a constant source of weakness.

Position.—Lie on back with arms as shown, legs and body perfectly straight.

Movements.—Raise right knee to right angles with the body, knee flexed, foot kept down as much as possible, and toes pointed. Straighten to original position, and raise left knee. The second part of this exercise, which we will call 7, is more severe, and should only be performed when the first part becomes easy.

Exercise 7.

Position.—Same as Exercise 6.

Movements.—Raise right knee to right angles with the body, and knees straight, toe pointed, lower to original position, and raise left leg.

Exercise 8 is an excellent deep-breathing exercise; indeed, there can hardly be a finer exercise for the trunk in general, as it strengthens both the stomach

muscles and the back muscles and gives mobility to the chest, greatly deepening it. It is a little difficult to perform at first, but practice will soon make perfect. Do not be alarmed, although you feel as though some of the stomach muscles were bound to give way under the strain. There is not the slightest danger of strain in these exercises, even though you were able to do four times the number you could do.

Position.—Same as in Exercise 6, but with thumbs interlocked.

Movements.—Raise arms and body slowly, upwards and forwards, till the fingers pass beyond the feet, the head pressed well down between the arms, exhaling to the utmost. Carry body slowly back to original position, inhaling deeply through the nostrils. Pay particular attention to this exercise.

Exercise 9 is chiefly for the muscles of the thigh and calf.

Ready Position.—Rise on toes, stretching the body up as far as possible, arms by side.

Movements.—Sink slowly downwards, knees apart, and body upright; heels must not touch the ground. When the last limit has been reached, return to the original position. This exercise must be performed entirely on the toes, the heels not being permitted to touch the floor.

EXERCISE 10.

Exercise 10 is an exercise bringing into play chiefly the muscles of the side, and is a very important exercise indeed. The position is arms at side, body perfectly upright.

Movements.—Bend body to the left side as far as possible; at the same time bring the right hand well up under the right armpit, stretching the left hand down to past the left knee. The exercise should then be reversed.

The above exercises will give you an idea of what systematic dumb-bell practice really means, and how easy it is with a little patience to obtain a good all-round development of the body.

CHAPTER VI.

FENCING.

By Agnes Hood.

F all the very many sports, pastimes, and physical exercises, in which women are now taking their share, fencing is the one which is most excellently suited to them. It is the least elaborate of them all. It does not need a mile or two of common, as does golf, nor woods and fields, horses and hounds, as do shooting and hunting. It does not compel ungraceful attitudes, as does tennis, nor lead to apathy and ill-temper, as does croquet. It is within the reach of a woman of small fortune; it is, indeed, the exercise most suited to anyone to whom economy is a necessity, for an ordinary, well-lighted room or a back garden will give space enough, and a small outlay will cover the cost of the outfit.

It is the surest road to grace and health. Sloth cannot exist near a foil, or, if it does, she who suffers from it had better throw her weapon away, for

Providence has not intended her to be a fencer. True, ill-temper may arise from an unfair thrust or a hit that seems unjustly awarded; but the skilful fencer can guard against the first and revenge herself for the second, and when the bout is over shake hands with her adversary with an unclouded heart.

If women knew the beauties and subtleties of fencing, its excitements and delights, they would show more eagerness to cultivate it. Unfortunately, they allow themselves to be discouraged by the difficulties that must always surround all but the most elementary arts. Sometimes, too, a woman throws herself enthusiastically into the task of learning the use of the foil for a few months; then something else takes her fancy, the lessons are neglected, and a promising fencer is lost. Patience is wanted, for I admit there are difficulties to be overcome, and a determination to overcome them will be needed by the girl who resolves to become a fencer. But the necessity for the practice of these virtues should increase the value of the exercise, and give the student the satisfaction of feeling that, while she is developing her physical powers, her moral qualities are also profiting.

I do not insist on these moral advantages, however, for too steady a reflection on them might destroy the light-heartedness that should fill the fencer when her fingers close tightly round the grip. I merely mention them to satisfy those careful persons who consider that any but the simplest forms of exercise are

waste of time. There are other reasons why fencing appeals especially to women. They naturally wish it to be understood that they can do everything just as well as men, if they choose to try. Men are curiously slow to believe this truth, and point to several sports in which women are toiling painfully behind them. In fencing alone does a woman stand on a perfect equality with man, for there strength alone is a disadvantage; quickness and lightness are wanted, and of these women have an equal share.

All women have suffered at some time from a man's kind forbearance in a mutual pastime, and from the knowledge that he is allowing her to get the better of him as he would a child. In fencing she need not suffer from so humiliating a thought. If she is generous she may give him quarter, but she is not forced to accept it. There are few women who would not appreciate such an opportunity.

Another quality may induce a few to study fencing who are inclined to shrink from its difficulties. It is picturesque; the dress may easily be made to add to the wearer's charms. There is also an air of romance which clings about it, and which, though it is quite unjustified, adds to its fascinations.

But having noted a few of its attractions—there are many more which want of space alone prevents me from mentioning—it is only just to name one drawback. Fencing will never appeal to the

multitude. A fencer can never hope to gain applause from the crowd, for only a few can appreciate the fineness of the art; only fencers can adequately and justly praise it. Therefore, if a woman is ambitious of notoriety, or wants to gain glory in the public eye, she would do well to cultivate some other exercise; let her break a cycling record, or appear in public contests where she will be cheered on to exhaustion and dishevelment, but let her leave fencing alone. Fencing is for quiet people who are content to study an art for its beauties, and not for the sake of winning loud commendation from the ignorant.

Now, having shown the advantages and disadvantages of fencing, I will try to give a slight idea of what lies before the future mistress of fence, if she has made up her mind to seriously apply herself to it, and to persevere in spite of the fits of discouragement which will attack her during the first few months of her study.

Let her understand at once that no book can ever teach her fencing; she must have personal teaching. All that books and treatises can do is to warn her of faults to avoid, and give her some idea of what she should try to attain. The choice of a master is of the greatest importance, for her future skill will greatly depend on her early lessons, and if she is taught in a bad style at first it will be hard to acquire a good one afterwards.

There are two schools of fencing—the French and the Italian. An adaptation of the latter is taught

in the British army, and is possibly useful for fighting purposes, though French authorities deny it even that virtue, and prefer their own more scientific

Photo by] [*W. H. Bunnett.*

THE SALUTE.

method. The Italian style is good if one wants violent exercise, for it calls for great agility; but it lacks the delicacy of the French school.

In the Italian the foil is held in a cramped position, the fingers have little play, the body is bent forward; and many Italian fencers have adopted tricks which are ingenious and surprising, but are not the highest form of the art. For women the French style is undoubtedly the better, and Frenchmen make the best fencers; for though there are first-class English professors, both male and female, they have seldom had the early training which a Frenchman has enjoyed, and they have not the instinct for the foil which seems to be hereditary in the French.

Now, having found your teacher, the next thing is to get your outfit — the illustrations show the usual form of costume. The jacket may be made of cloth, leather, or canvas. It is padded, and more on the right side than the left, for the right is the one exposed to the opponent's foil. The sleeve may be padded too, if the material is rather thin. Great care should be taken that the chest and side are well protected, for very serious consequences may follow if the body is not thoroughly guarded against blows. The padded jacket is uncomfortable at first, but one soon gets used to it. A little temporary discomfort is better than a possible injury.

Some masters dispense with the jacket for the first few lessons, as they are careful not to touch their pupils; but it is really better to get used to it at once, and the most skilful master might lose control of his foil for an instant. A pad is sometimes worn over a blouse instead of a jacket, and it is quite as

Photo by] [*W. H. Bunnett,*

RIPOSTE.

useful, but not, I think, so comfortable. It is possible to make either at home, and an old coat is an excellent foundation for a fencing jacket, as it will only want padding and covering. In the illustrations the fencers are in black, but for loose play a white jacket should be worn, and in competitions white is compulsory, as black gives its wearer an unfair advantage. The skirt should not reach far below the knee, as the position of the feet and ankles is important, and must be visible to the master. The wire mask can be bought at any gymnastic appliance shop; like the jacket, it is an acquired taste. Any heelless rubber shoes may be worn, but if you wish to be very correct there are shoes which may be bought of most French masters, of Paris make, with leather soles, and curiously shaped.

Gauntlets, too, are a matter of personal choice; some fencers wear them large and padded, others are content with a thick, ordinary dogskin glove. Finally, the foils must be acquired, the most important part of your outfit. They cost from half a guinea to a guinea the pair. No. 5 blades are generally used. The best blades are marked with the name of Coulaix, and should be able to be bent almost into a circle. A good foil will balance if you hold it just below the hilt; the grip (the part between the hilt and the pommel) should be long and thin, and the pommel not too large.

Now you are ready for your first lesson, and that will be one on position. It sounds simple, but

several weeks will pass before it seems so to you. The photographs of the preliminary position of the guard and of the lunge, show what you must strive for. In the first the knees are well braced, the feet are at right angles, the head and body are erect, the arms hold the foil easily above the head.

To come on guard from that first position the right foot is advanced twice its length, and kept on a line with the heel of the left, the knees are well bent and in a line with the ankles. The left arm is lowered until the elbow is level with the shoulder, and the hand is allowed to fall easily. The body is balanced easily on both legs, the shoulders are thrown back and slightly turned to the right. The right hand holds the foil softly but firmly, the thumb lies along the upper side of the grip, scarcely touching the hilt, and each finger has its work in controlling the weapon, but gently and without any harshness or heaviness. There are several faults that may disfigure this position of guard. The toes and the knees may turn inwards, the weight of the body be thrown too much on one leg; the head may be thrust forward, or the hand may be convulsively clutching the foil. But the careful student will soon learn to avoid these snares, and be ready for the lunge.

To lunge, the left leg is straightened and the right advanced, the wrist being slightly raised the instant the point of the foil touches your adversary's breast. To lunge well you must use every inch of your limbs, the right arm and the left leg must be

Photo by] [*W. H. Bunnett.*

THE LUNGE.

stretched to their utmost. The left foot must rest solidly on the ground, and resist the tendency it will feel to rise—either at the heel or at the side. A bad lunge is when these points are disregarded, or when the balance of the body is disturbed, or any part of it stiff and awkward. To recover guard, the left knee is bent, which brings the right foot back to its old place, and the right arm is drawn back until the elbow just brushes the hip; it must never be pressed against the body.

These movements are simpler than the description of them sounds, and after a little practice they will become mechanical, and arms and legs will move together naturally, without any necessity for their owner to trouble about them, though she should never grow careless and allow herself to fall back into a bad position through over-confidence.

Another thing must be guarded against. The idea that quickness is vital to fencing is true to a great extent, but the beginner generally errs by being too quick. She will parry before her opponent has formed his attack, thus laying herself open to a thousand new dangers. She will lunge without consideration, letting her foot move before her hand, and then she will wonder why the point of her foil is nowhere near her master's body. She must grasp the fact that her hand is the most important part of her mechanism, and her foot must follow its lead, as her hand must follow the directions of her head.

The next movements to be learnt after the guard and the lunge, are the advance and retreat. To

advance, the right foot is moved forward and the left follows, and both are still at right angles to each other, and their original distance apart. The advance should be made smoothly and quietly, and without attracting your adversary's notice, unless you wish to startle him into retreating in order that you may carry out some plan of attack. Italian fencers have a way of advancing which is surprising, and sometimes effective. They spring off the ground with both feet and land about a yard nearer their opponent. To do this successfully needs practice, and it should not be attempted until you feel that your knowledge of fencing justifies you in playing tricks with it.

To retreat, the left foot is drawn back and the right follows it, still keeping their respective positions. This backward movement is meant to be seen, and to lure your opponent on; therefore the right foot should touch the ground sharply but not heavily.

A good master will insist upon his pupil thoroughly understanding these preliminary movements before she learns the attacks and parries; and I cannot attempt to teach the latter here, for they can only be properly learnt from demonstrations and practice. Two enthusiasts might try to carry them out according to a book of instructions, but the result would be of no real use. All I can hope to do here is to give a general idea of the parries, counter-parries, attacks, feints, and ripostes, and of the way they should be done.

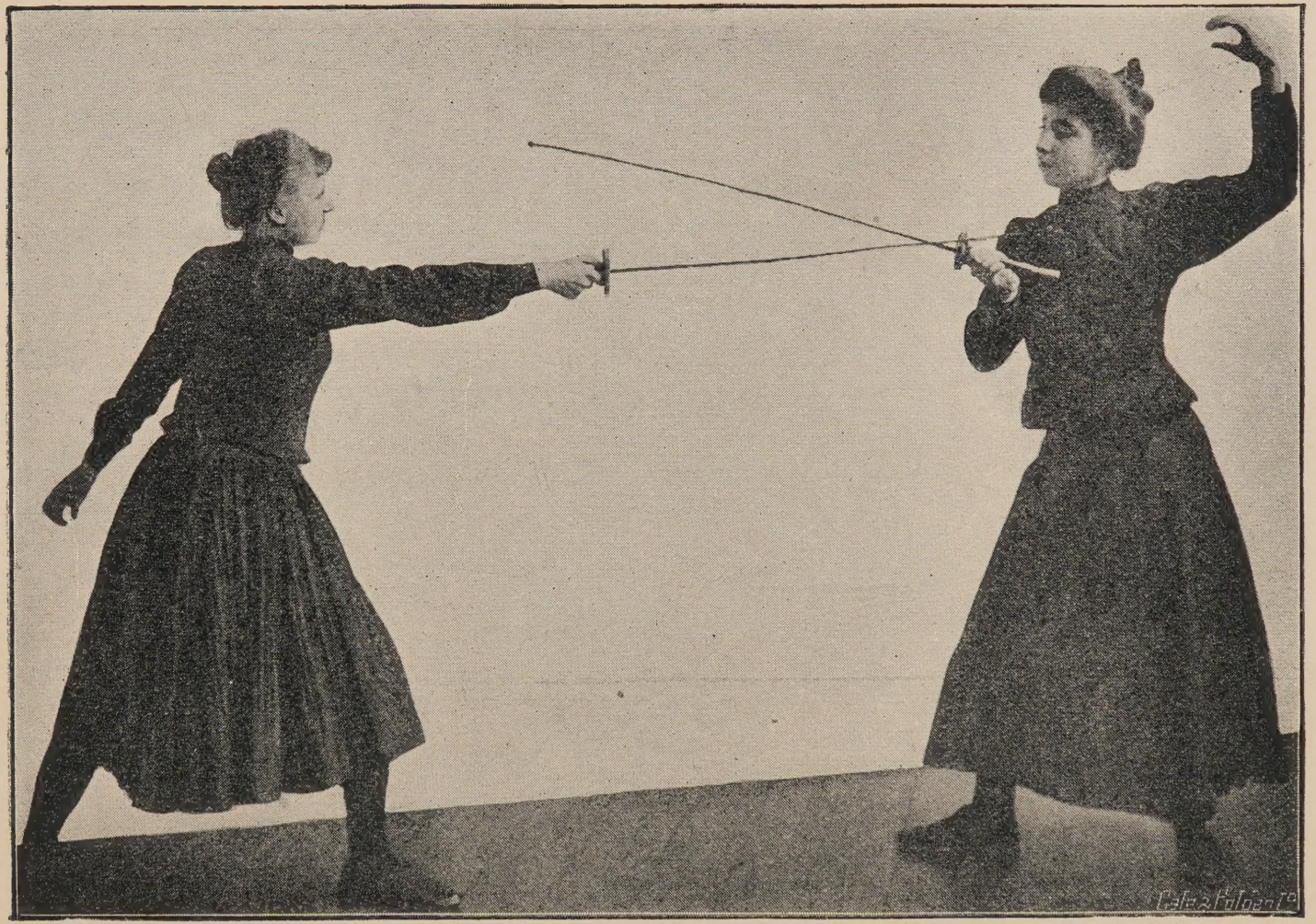


Photo by] [*W. H. Bunnett.*

PARRY OF QUARTE.

There are eight simple parries: prime, seconde, tierce, quarte, quinte, sixte, septime, and octave. The two of them most in use are quarte and sixte, which defend the part of the body most likely to be attacked, that is from the collar-bone to the chest; and they are the quickest and the simplest to make. In fencing, as in most things, the simplest course is the best, and though it is very gratifying to be able to make elaborate parries, to bring them off successfully wants about five years' hard work. Of course, they must be learnt, but after all they are more for ornament than for use.

A fencer who is perfectly at home with her quarte and sixte parries and their counters may feel sure of herself when she engages in loose play. The parry of quarte defends the left side of the body, and sixte the right side. It is usual to come on guard in quarte—that is with your blade inside your opponent's; but should the position of the blades be reversed (that is, be in sixte) then to parry quarte the foil hand is moved across the body just enough to cover it, and the upper part of your blade (the forte) comes sharply against the lower part (the foible) of your opponent's. The parry of sixte is the same movement on the right side. Some masters say the wrist should be slightly turned in parrying quarte, and I think it does add to the ease and quickness of the parry.

The parries most in use after quarte and sixte are septime and octave. They defend the lower part of the body, septime the left, and octave the right side.

They are made by dropping the point of the foil, but the hand is not lowered; therefore, if an attack is made in septime from quarte it is parried by dropping the point, the hand remaining stationary. Prime, seconde, tierce, and quinte are variations of these four principal parries and are seldom used in loose play. In parrying, the faults to be avoided are: wide or heavy parries, which are a waste of energy besides being dangerous; using the arm instead of the wrist, and parrying with the foible instead of with the forte, which will result in the point of your foil being some feet outside your opponent's body, instead of where it ought to be, aiming straight at the chest.

There are more varieties of attacks than of parries. The simple disengagement is the first, as it is the most important, to learn. It is made by dropping the point of your foil under your adversary's hand, and going in on the other side. The arm is straightened at the second movement, the instant before you lunge, not before, in case your attack is parried before you have time to finish it. After the disengagement comes the one—two (or double disengagement), the one—two—three (a triple movement), when the point of your foil should creep nearer and nearer to its goal; the double, when you encircle your opponent's blade; and the cut over, the beat, press, and graze, which explain themselves.

Feints are false attacks to put your adversary off her guard and to deceive her. Thus, instead of making a direct beat and lunge, we will imagine

that you beat in quarte, and, when the other blade returns to oppose yours, you disengage and attack in sixte. A riposte is a parry and attack without moving from the position of guard; it is an imme-

Photo by] [*W. H. Bunnett.*

ENGAGE.

diate return after the attack has been parried, and while the attacker is on the lunge. In attacking, the principal thing to remember is that no lunge should be made at random on the chance of making a hit; every attack should be considered and de-

liberate, unless, of course, a sudden opening gives a sudden chance.

There are many other things to be said about fencing, but they are best discovered for one's self after a long acquaintance with it. It is one of its beauties that there is always something new to learn in it. When the pupil is allowed to begin loose play she will realise the joy of battle, as well as the delight of practising a fine art. But she must keep to her lessons for some time, and not be too anxious to challenge an opponent, or she will fall into a rough, careless style of play. It is better to be patient, and then go, well prepared and confident, to meet her adversary in an assault.

Even should you lack the combative instinct, as women are supposed to do, and thereby miss half the zest of loose play, you will still find pleasure and health in mastering the technicalities of fencing, in devising combinations of attack and defence, and in knowing that you are training your brain and your body both in harmony together for your present and future benefit.

CHAPTER VII.

CRICKET.

By Agnes Hood.

RICKET for girls is the latest development of the game which was originally played by a few serious gentlemen a century and a half ago. It has grown in popularity, and spread over the world until it has become an obligatory part of every schoolboy's training, the object in life of many men, the topic of conversation for several months in the year, and now it is also a desirable accomplishment for the schoolgirl, and for her elder sister too.

Girls are no longer content to watch their brothers play, or to field balls with which they are allowed to have no further connection. They have taken possession of ball and bat, planted themselves before the wickets, and shown themselves worthy of the position. There is no reason for their abstaining from the game. It does not, like football, call for an absolute disregard of one's person or apparel; it does not, therefore, come under the head of an unladylike

amusement. Indeed, it is far from being a new craze of the new woman, and therefore to be viewed suspiciously by gentlewomen, by one's mother and aunts, who were born and bred before this age of muscular activity had overtaken old and young, male and female; it was played more than a hundred years ago. There is a record of how, in 1776, Eleven Maids of Bramly played a match against Eleven Maids of Hembledon. It seems to have been treated with respect; the scoring was unusually high, and the maids were neatly dressed in white. Probably these were not the only maidens in the land to play cricket, but fame has marked them out for special remembrance. Forty years ago, too, a very well-known and model school in Hampshire, once immortalised in a popular novel, and which made a feature of moral deportment, and the proper upbringing of young ladies, insisted on its pupils playing the game regularly, dividing them into elevens, and having them coached by the village curate.

This example is no longer peculiar. The daughters of country houses belong to cricket clubs, prominent ladies capture opposing teams, high schools and private schools give and accept challenges and arrange the dates for their matches as seriously as do the establishments for the young male Briton. Cricket has ceased to be a pastime of the passing hour, or a sort of open-air "parlour trick" played for the amusement, the derisive amusement, of the onlookers. The modern girl

has taken it to her heart; it is entering, as it were, into her educational system as it has already done into the masculine members of the race.

But lest any ambitious young girl should think that so great a game can be taken up and mastered as easily as, say, the higher mathematics, it will

PLAY !

be well for her to listen to some advice and warnings, to some rules and explanations, so that she, a possible champion of the bat and ball, should not go unprepared into the field expecting to make a century, and come out, saddened and ashamed, with a duck's egg.

Nothing that is worth doing at all is done easily,

and it is also well to begin a hard thing as young as possible if you want to master it. I do not wish, by this, to discourage those whose first youth is past, for with diligence and intelligence they may still make very fair cricketers; but the probability is that their theory will be superior to their practice. They will know how a thing should be done, but find difficulty in doing it. They may play with admirable style, but they will lack the capacity for instant and instinctive action which will be natural to the girl who has handled a bat alternately with her doll. Still, when this early training is wanting much may be done by a thorough understanding of the technicalities of the game, so that perils may be avoided and advantages taken, and no carelessness endanger success. Another important aid is pluck.

Girls have courage enough, they are heroines on occasion, and they do noble deeds, but it sometimes fails them in the lesser details of life. A girl who would rush to save a person from drowning might "funk" a hard ball; she might be willing to nurse a cholera patient, but anxious to evade the post of wicket-keeper. A successful cricketer must reverse this character. She must use her stock of courage in lesser, but more frequent, doses; she may not comfort herself for flinching from a straight ball by reflecting that she would, if necessary, risk her life for a fellow-creature. That is not required of her, but it is important that she should aid her side by a steady standing up to the ball. I fancy, how-

ever, that this is a disappearing weakness with schoolgirls; they are learning to despise blows and bruises, or rather they are beginning to value them as honourable scars. For those who are really nervous it may be some consolation to know that the dangers of cricket are very slight, and more in imagination than reality. I have seen a little girl trembling at the idea of playing, but when once she had the bat in her hand, fear left her and she played up boldly. It is no doubt alarming to see a swift ball coming straight at one, but it is seldom as bad as it looks, and after the first half-dozen—should the beginner still be at the wicket—she will have acquired a healthy feeling of antagonism to the ball and bowler, probably a contempt of both, and she will have forgotten all about her threatened destruction. We will suppose courage to be with the young cricketer; there is yet another failing to which she may be liable. It is her difficulty in subordinating her individuality to the general side. She finds it difficult to put herself in right perspective. She does not know her value as a unit of the whole. Either she is too eager or too slow; she is apt to feel herself wholly responsible for the game, or merely a mechanical adjunct. She needlessly exhausts herself by rushing after a ball which half a dozen girls are already chasing, or takes it for granted that someone else will stop it. She has not yet learnt to combine with her fellows, nor to measure their capacity and her own so as to get the utmost value out of each for the good of the game.

This is a fault that only practice can cure; it has been more or less eradicated from the male player in the course of several generations, and if a boy shows signs of it, it is soon crushed by discipline; but unrestrained eagerness in a girl is often called enthusiasm, and excused when it should be restrained into usefulness.

These two failings, want of pluck and want of judgment, are the principal barriers between girls and good cricket. They can both be overcome with patience, tempered with knowledge. Having dealt with them, the practical part of the game must be considered.

The elements of cricket are familiar to everyone nowadays. It is known that there are eleven players on each side, that it may be played with single or double wicket—that is, with one or two batswomen in at once, that there are several ways of being put "out," and that the difference between a 0 and a double figure is the difference between glory and humiliation. The more technical details are less widely known by most girls, but they should be mastered by anyone who cares for the game, for if she never becomes a brilliant player she will still be able to take an intelligent interest in the game. But first we will deal with the necessary outfit for the player or her club.

A bat is generally a personal possession, for every player likes one suited to her strength, and to know its weight and power and understand its ways. Girls seldom use a full-sized man's bat; certainly a beginner, or anyone under eighteen, should content

herself with what is called a "youth's bat." Too heavy a one cramps the muscles and gives a stiffness to the play; too tall a one is difficult to hold properly. On the other hand, too light a bat limits the driving power, and if it is too short it causes a stoop; so no absolute rule can be laid down. Each player must choose for herself, and if she is prudent she will buy a cheap one first,—they run from two to five shillings,—and a better one when she knows her powers. Balls are more easily chosen; girls no longer play with soft rubber ones, but with the real thing. Stumps vary in height from 24 to 30 inches. Here again the beginner may, if she pleases, be content with "youth's size"; say of 26 inches, for it will be hard to defend a full-sized wicket with an under-sized bat. Bat, ball, and stumps are the only necessities of the game, but a few luxuries are advisable. Wicket-keeper's gloves save hands from unnecessary bruises. Admirable as it is to see bruises bravely borne, there is no virtue in courting them if they may be harmlessly avoided. Batting gloves are equally useful, and not to be despised. These articles are four to six shillings a pair, but unless the players are very particular as to their fit, one pair of each will generally do for several players.

The stumps are placed 22 yards apart; in front of each, about 3 feet in front, are marked white lines called creases, beyond which the batswoman must not advance her left foot when hitting. The captains of the sides toss for choice of going in. This may

seem an unimportant trifle, but there has grown up an elaborate etiquette of cricket, and a knowledge of it imparts an air of experience to the young player which is not to be despised. The captain who elects to go in first sends the players to the wickets whom she thinks can best bear the opening of the game. If she is wise she will not let a nervous batswoman go in early for fear she should lose her head, come to grief, and demoralise the rest of the eleven. It is well to have a stolid and cool player at hand, capable of stopping what is called "a rot," one who will not be tempted into risky play, but act as a tonic to her side and give them time to recover. The captain whose side is out will appoint the bowlers and assign the fielders their posts. There are specific positions for them all, but their actual places are dependent on the bowler, who puts them where she thinks her balls will be returned. They are divided into those on the "leg" or left side, and the "off" on the right of the batswoman. The greater number are generally on the "off" side, as most batswomen send the balls in that direction. The positions and names of the fielders are—

1. Wicket-keeper—behind the wicket. 2. Long stop—some way behind the wicket-keeper. 3. Short slip—to the batswoman's right, between wicket-keeper and long stop. (There may be also long slip, nearer to long stop.) 4. Point—almost level with the batswoman, but farther out than short slip. 5. Long off—behind, and to the left of, the bowler. 6. Long on—behind long off, farther in the field.

7. Square leg—on the left of the bowler—corresponds to "point" on the off side. 8. Long leg—behind and beyond "square leg." 9. Mid on—to the right of the bowler, nearly facing "long leg." 10. Mid off—forms a triangle with "long off," with the bowler for apex. The easiest way of understanding the placing of the field is to draw a plan of it and mark where the fielders stand. Most catchers are sent to the "slips," "points," and "square leg."

Fielding is frequently but mistakenly looked upon as the dullest part of the game, but it is full of responsibility, for, as an authority on the game says, "It is as important to stop a run as to make one." And the most brilliant player is impotent against clever, smart fielders. As a rule girls fail to catch neatly; there is no reason why they should do so, for though the ball may sting a fielder's hands, she will soon forget about the pain in the satisfaction of holding the ball and in knowing that she has done what the bowler has failed to do, and sent an opponent back to obscurity. A perfect fielder is always wide awake, even when she is far out in the field and no ball has come her way for an hour or two. She may feel bored, neglected, overlooked, but if her heart is in the game she will let none of these things make her slack. She must prevail against a tendency to day-dreaming, or while she is letting her thoughts wander off the ground a ball may slip by her, or a catch invite her to glory in vain; she will have lost her chance for the day. Nor may she wile away the time with conversation.

Again, to quote my authority, whose views on fielding are thoroughly sound, "Above all, keep awake and do not talk to the man next you. Also keep your legs together, or the ball may go through them."

After the fielders, the rank and file, comes the bowler. A perfect bowler is rarer than a poet, and like a poet is born, though fair imitations can be made with infinite patience and care. There is nothing to prevent a girl being such a bowler; strength is not so necessary as skill; but she must have judgment and an accurate eye, a steady wrist, reliable muscles, and self-control. She must have mastered the ball and be conscious of her mastery. But written rules for the making of a good bowler are of little use; all that can be done is to point out what to strive for and what to avoid. Put crudely, the object of bowling is to hit the wicket, the second is to induce the batswoman to hasten her own destruction by giving a catch, and underlying both is the endeavour to give her as small a chance as possible of scoring off the ball. Bowling may be swift or slow, over-hand or under-hand. As a rule the male player uses the latter and the female the former; but girls ought to practise under-hand bowling, as swifter and better balls can be sent with it. A bowler who can vary her methods, sending now a fast ball, now a slow, and again one that seems to be coming gently and harmlessly along but manages to curl round the bat and reach the stumps, is a valuable, perhaps the most valuable, member of an eleven. It is an ideal to live for. The faults to be avoided by the beginner

are: overstepping the "crease," sending a "wide," and "throwing," that is, bending the arm or wrist as is done in ordinary throwing. Bowling must be done with a straight arm, from the shoulder, or the umpire will give a "no ball." The batswoman is of only less importance than the bowler. It is not

THE WICKET-KEEPER'S OPPORTUNITY.

enough to grasp a bat and stand in front of the wicket. Position and style have to be considered, and the probable result of each stroke. She must first learn to hold her bat. The right hand is halfway between the blade and the top of the handle, the left grasps the top with the wrist curved

outwards, and the left arm also slightly curved, ready to lift the bat by a movement of the wrists. It is unnecessary to cling tightly to the bat or to press it convulsively on the ground. It should be held lightly yet firmly on the "block," or that spot on the crease which the umpire will have told you is the centre of the wicket. It is the umpire's business to give every fresh batswoman the centre, and when it is once found it may not be departed from. The bat must be held upright, not at a different angle to the wicket, but rather as though it were a wicket that had stepped forward to the crease and inclined itself slightly towards the opposite stumps. A "crooked bat" leaves the wickets exposed, while a straight one defends them. The right foot must never overstep the crease when a hit is being made; so long as it is in its place a ball cannot be returned at the wicket; should it venture beyond, the stumps are at the mercy of the field. To play forward, which is to hit the ball before it touches the ground or reaches the crease, the left foot is advanced and the ball met with a straight bat. This stroke can only be used against straight balls, and would be useless against slow or uncertain ones. To play back, to answer swift high balls that are meant to pitch inside the crease, the right leg is moved backwards and the bat raised to meet the ball. As soon as the ball has left the bowler's hand the bat should be lifted a few inches off the ground, or the stroke will lose freedom. Sometimes it is necessary to "block" balls, that is, merely to stop them and

not attempt to make hits. This is done when the batswoman is opposing a dangerous bowler and is unfamiliar with the balls she sends, or when the balls are very swift and hard, and lastly, when her side are playing for a draw, and time is of greater importance than runs. But this is not recommended, as it has a suggestion of unsportsmanlike dread of taking a fair beating. The dangers to be guarded against in batting are sending catches—it is safer to send a ball skimming just above the ground than several yards into the air; running out; and, of course, being bowled. The young cricketer in her eagerness often risks being run out by starting to make a run directly the ball leaves her bat, instead of first being fairly sure where it is going. This frequently ends her innings, for the ball is stopped and sent, with fatal effect, to the wicket while she is half-way down the pitch. It is always the batswoman who has taken the ball who decides if a run should be made or not, and she should cry "yes" or "no" to tell her partner if the time has come to run or not. Should she start and then find she has miscalculated, she must not correct her fault, or a hopeless muddle will follow, for her partner will be confused. This is an occasion when she must persist in her error.

Terms used in the game should be understood by the beginner. "L.B.W." is leg before wicket—when the batswoman involuntarily shields her wicket with her leg instead of her bat; in this case the umpire will say she is out. A "bye" is when a run

is made by a ball running past the wicket and escaping the hands of the wicket-keeper without the batswoman touching it. A "wide" is a ball bowled wide, which scores to the side in. An "over" is when five balls have been sent from one end. When this has been done the fielders change their places for corresponding ones across the ground, so that they are in the same relative positions to the batswoman. The scoring is shown in three lines. The top one gives the aggregate score, the next the number of wickets down, the last the score made by the last man in.

There are other details of varying importance which can only be learnt by playing the game. Watching good play is useful, if it is watched intelligently, and points noted for future practice. Many girls' schools have a cricket coach, but if this luxury is not within reach, a fair idea of what the game should be can be got by half a dozen girls playing practice games amongst themselves. If a father or brother can be induced to give advice so much the better, but no advice and no coach will be of any use without plenty of patience and much practice. Bowling can be practised alone; a mark on a wall is an excellent substitute for a wicket.

I hope I have shown that cricket is thoroughly within girls' powers—not make-believe cricket, but the real, scientific, serious game. It is one of the comparatively few sports in which they can take a real share, and it will teach them a few lessons that even the young woman of to-day will be the better for knowing. She will learn self-control, discipline,

to act with her fellows; and it will increase her power to take instant decision and to act on that decision. Apart from these instructional points, which will probably not appeal to the healthy schoolgirl, she will find plenty of exhilaration and excitement in the game, a pleasing opportunity for personal distinction, and, if she is energetic and ambitious, a scope for her powers. She will probably never rival Dr. Grace, nor will she be able to play on an equality with good male cricketers, because her physique and her power of endurance can never equal a man's; but so long as she is content to play with her own sex, or with the feebler specimens of mankind, she will get as much enjoyment out of cricket and as great benefit from it as do her brothers.

CHAPTER VIII.

LAWN-TENNIS.

By H. M. Pillans.

THE popularity of lawn-tennis, as a game, can never be disputed. It has remained in favour now for many years, and still holds its own against golf, cycling, and many other forms of amusement, which fashion decrees, from time to time, must be indulged in by all those who wish to be considered up-to-date.

It is true that among the many enthusiasts of the game there are few who obtain any real degree of proficiency, most girls reaching only a moderate standard, beyond which they find it impossible to advance.

Few games, however, can surpass it, providing as it does the combined advantages of healthy exercise for both body and mind, at the same time being an interesting game to watch, and affording much pleasant social intercourse.

The question has often been asked in the tennis world, "Why is the standard of the average girl's

play so far below a man's?" Not implying, of course, that one ever expects to see "equality of the sexes" in this respect; but in the case of a game requiring skill rather than brute force, the weaker sex should certainly be able to show to better advantage than at present.

The answers to this problem are many and various. I will first enumerate some of the reasons usually given, afterwards adding my personal opinion as a player of more than ten years' standing. The chief reasons usually adduced are—

1. That a girl is not physically strong enough to make a powerful player.

2. That the sex are naturally unoriginal and incapable of working out the theory of the game for themselves.

3. That a woman's dress greatly impedes her movements, and handicaps her in more ways than one.

4. It is also said that a girl cannot run, and on a tennis-court often stands upon her heels, thus rendering it an impossibility to move quickly.

The latter is surely more their misfortune than their fault. A woman has always been accustomed from her childhood to wear more or less high-heeled shoes. In tennis the rules of the games deny her this support, at the same time telling her to stand upon her toes. Observation shows, however, that she usually stands upon her heels, or strains the muscles at the back of her foot, which are unaccustomed to being stretched in this way. Doubtless

this is one of the many reasons why a girl tires so easily, because this strain must act indirectly upon the spine, and soon gives a feeling of exhaustion.

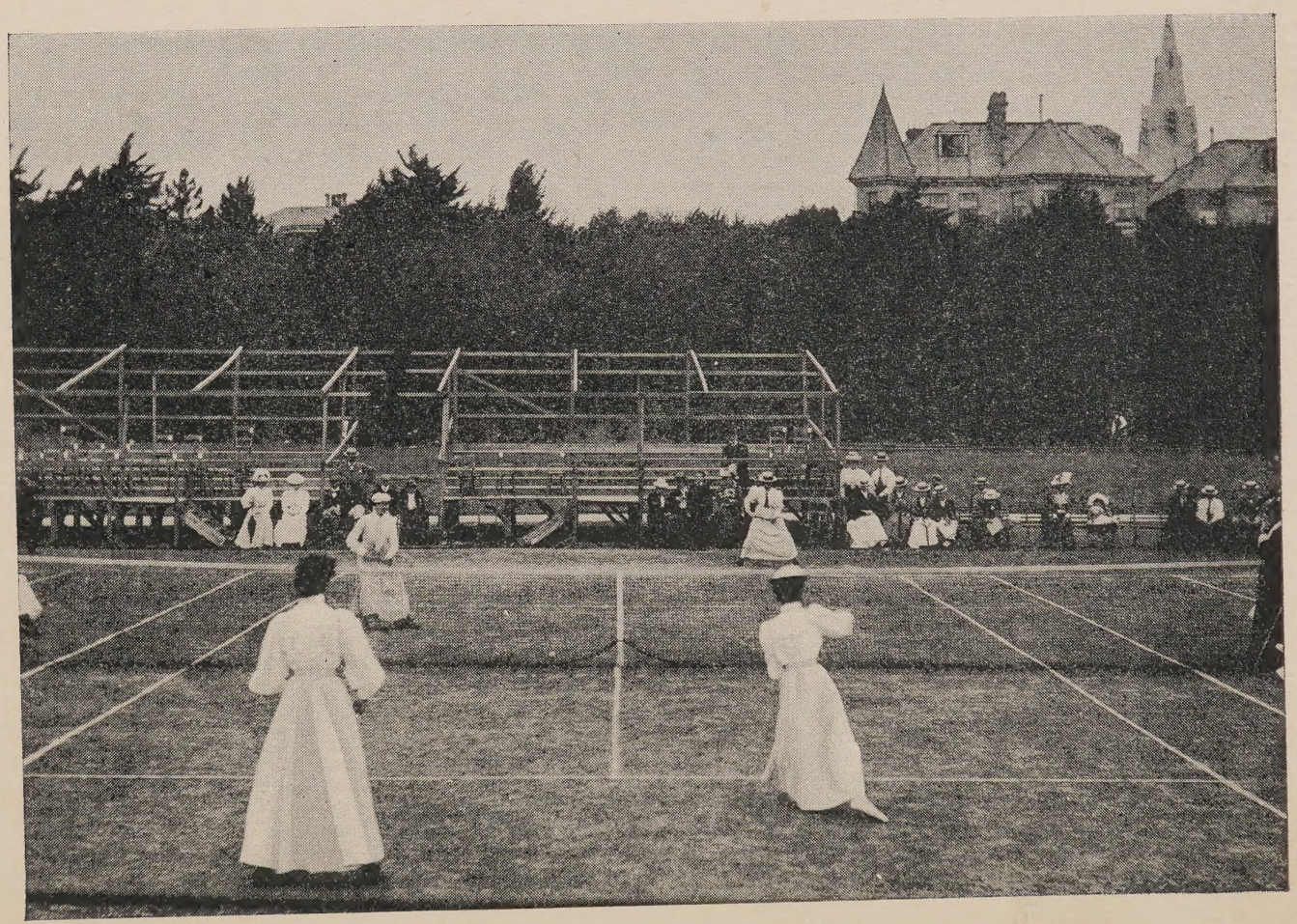
My personal opinions are as follows:—

1. I agree that although the average girl is very persevering, she will not apply any theory to the game. She simply clings to the idea that "practice makes perfect"; this I can tell her, from bitter experience, is a fallacy. Unless she is going the right way to work, she may play for half a century with practically no result. There is always a right and a wrong way to do everything; and unfortunately the girl's natural way of playing lawn-tennis is usually the wrong way.

2. Sporting-women are practically a new creation. Until recent years it was never considered necessary for them to use either their brains or their muscles, which consequently have remained undeveloped for generations. Therefore, it is not to be wondered at that the girl of the present day labours under many disadvantages.

3. They are too often handicapped by the problem of £ s. d. Girls and boys should be treated alike in this respect; with the former, however, it usually means an appeal to a parent or guardian, who is often willing to lavish money upon the boys, but grudges every sovereign asked for by a girl. This takes the spirit out of her at the very commencement, for to become a first-class player cannot be considered a cheap amusement.

4. On the vexed subject of dress there is a great



A LAWN-TENNIS TOURNAMENT.

deal of nonsense talked. A girl with any common sense never wears a long or heavy skirt for tennis, or, in fact, any garment in which she does not feel perfectly free and comfortable. Although I am an advocate for reform in many ways, I do not like to see dress made a handle for excuses. The faults much more often lie in the girl herself than in her dress. This does not take into account the frivolous individual with an eighteen-inch waist and a large hat who poses upon a tennis-court. Doubtless her dress considerably impedes her movements; but happily this type of player is now almost as extinct as the dodo. In the matter of shoes, if a girl feels the want of support previously alluded to, and is inclined to stand upon her heels, it is a good plan to have shoes made with a half-inch cork elevator fastened inside. The upper leather of the shoes, of course, must be cut proportionately higher to allow for this heel.

Lessons.—On the subject of lessons in lawn-tennis there is much to be said. Not only is it beneficial for a beginner or bad player to receive tuition from a competent teacher, but undoubtedly it is an absolute necessity for all those who desire to become good players. Almost without exception instruction is needed before proficiency can be acquired in any accomplishment or sport. Therefore why not in lawn-tennis, which is acknowledged to be one of the most difficult of ball games? True, there are few professionals who teach the art, those at Queen's Club, West Kensington, FitzWilliam Club, Dublin,

and at the covered court, Llandudno, being the only ones of any note; but if the demand for their services became greater, it would doubtless create a supply.

In these days when one hears so much about distressed ladies, I feel confident that if a few would turn their attention to "training the young idea," they would find it a remunerative and healthy employment. I seriously recommend it to their notice.

Verbal instructions, with practical demonstrations, are always much easier to grasp than book theories. Many girls, also, are too bashful to have tennis lessons from a man.

A book, recently published, entitled *Lessons in Lawn-Tennis*, by Eustace M. Miles, however, gives a great deal of useful information, with diagrams of good positions and angles, and would be a great help to many. But it must not be supposed that people can be made good players all at once. The process requires great patience and perseverance, the would-be reformer remembering that it is much harder to unlearn a bad habit than to learn a good one. This recalls the incident of an impetuous young Irishman taking lessons from a professional. On being asked how he was progressing, he replied—

"I seem to have unlearnt all the strokes I used to score by, and still find myself unable to hit the ball as I am told. Therefore my last state is considerably worse than my first."

Like many other deluded mortals, he thought the

strokes looked easy, and imagined he would be able to put the whole system into practice in two days.

This same professional mortally wounded the feelings of a poor damsel by telling her she did not

Fig. 1.

possess a back-hand stroke. Poor girl! To be told this after many years of patient but blind practice, was indeed mortifying. I notice, however, that this same lady is since considered to have improved her

games more than fifteen, and she now plays in the matches for her county, besides blossoming as a first-class player in the open tournaments.

Positions.—The following remarks, let it be clearly understood, are in no way original, but simply a repetition of "counsel's opinion."

In recent years it will be seen that the general style of play has been altered considerably. Fig. 1 shows an example of the old-fashioned laborious style. This meant hitting the ball when quite near the ground, the striker standing directly facing the net. Needless to say, this was a lifting and most tiring stroke. Note the grip of the racket, with the wrist facing outwards, the position of the body, the right foot being foremost; also note where the ball touches the racket. The striker is evidently looking towards the spot where the ball is intended to go. Now look at Fig. 2; imagine this player standing in exactly the same place; compare the grip and position of the racket, the angle of the body, which is turned nearly sideways to the net, left foot foremost, the eyes being fixed on the ball, which is almost at the top of the bounce. Fig. 3 shows the position of the racket, as it should appear at the finish of the stroke. The ball is now travelling across the net, into the far corner of the opposite court.

Advice to Beginners.—Stand in front of a cheval-glass, holding the illustration in your left hand, so that you see the reflection of it in the glass. (This enables you to see the figure facing the same way

as yourself.) First put yourself into the position of Fig. 1, afterwards into the position of Fig. 2, and remember that the one is up-to-date, and the other is out of date.

Fig. 2.

The Fore-hand Stroke. — Again take up your position in front of a long glass, standing in the attitude of Fig. 2. Describe a semicircle (slightly behind) with the racket, so as to get a swing, at the same time bringing the weight of the body on to the

front foot at the moment the racket touches the (imaginary) ball, bending the front knee a little, and carrying on the racket now until it is in the position of Fig. 3.

After the stroke is finished, bring the feet back level with each other, and stand straight facing the net, weight equally divided upon both feet, the body leaning slightly forward, the racket horizontal, supported near the head with the left hand.

The Back-hand Stroke.—Fig. 4 shows the old style of a back-hand stroke. Notice the ball has already passed the striker, consequently all power over it has been lost. The head of the racket is very much below the level of the wrist, the left (instead of the right) foot being in front.

It will be found that this stroke requires a superhuman amount of strength, and even then seldom reaches the top of the net. Fig. 5 shows the correct back-hand stroke—the weight of the body well on the front foot; right foot foremost, knee slightly bent, the head of the racket slightly above the level of the wrist, which is rigid as soon as it comes in contact with the ball.

The Volley.—This is a most difficult stroke for the average girl-player. The chief features to remember are, to always strike the ball when it is in front of you, and in the case of an over-head volley, reach well up to the ball (as if you were anxious to hit it as soon as possible). Turn a little to the side the ball is coming, whether right or left. The pace depends much on the swing of the body.

Point the toe of the front foot, and bend the knee slightly, bringing the weight of the body from the back foot on to the front, as the racket meets the ball.

It is curious to note how many men break down

Fig. 3.

at an over-head volley, if they have to step back for it. It is so much easier to move forward a step than to move back one. Anyone who can carry out all these instructions has become a good player.

It is easier said than done, and, as previously stated, it is much simpler to have the positions shown you than to acquire them from printed instructions.

General Instructions.—1. Every ball must be hit when in front of the striker.

2. Always rest on your toes, and stand where you think the ball would fall at the second bounce.

3. Every stroke should be deliberate. The racket should meet the ball (never jerk it). The pace is regulated by the correct body-swing in conjunction with the arm.

4. Keep your eyes always fixed on the ball.

5. The racket (when not in action) should be held in a horizontal position, supported by the left hand; never head downwards.

6. Cultivate independence, always remembering your own handicap; score in games and points. Umpires are not immaculate!

The Service.—It is important to cultivate a good service. Whether it is an over-hand or an under-hand stroke, the chief object in view should be to impart the maximum of strength, expending only the minimum of force.

The over-hand service is undoubtedly the best style, and all should try to acquire it, but it is well also to cultivate an under-hand stroke, as variation has many advantages. For instance, in a mixed double, the man is often puzzled by a cut, low-bouncing, under-hand service. On the other hand, the girl often fails to make a good return from an over-hand stroke. Therefore suit your service to

your opponent, and try to place it as much as possible.

Many girls have no idea where to stand to receive a service. The rule, as previously stated, is quite

Fig. 4.

simple. Always stand where you think the ball would fall at the second bounce. Example.—When waiting to receive a man's really hard service, your position should be about three feet outside the back

line; but if it should be a screwed or twisted service, it will sometimes be necessary to stand almost parallel with the ball as it bounces, as if prepared to take it back-handed, but in reality it will bound right over to your fore-hand. It must be a very twisted service, however, that bounces at right angles instead of straight ahead. If you carefully watch your opponent's racket, you can always see whether it will be a cut or straight service.

Cutting the Ball.—This is a very usual fault with girls, and is a most difficult habit to get out of. Some say it is incurable when every ball is cut. This, of course, is not the case, but considerable patience and perseverance will be required before the fault can be eradicated. It is caused by the wrist being turned back at the moment the ball is hit; this again turns the face of the racket slightly upwards, and the ball is sliced rather than hit. The great disadvantage of this stroke is that it takes the pace off the ball and allows your opponent plenty of time to get to it, however well placed. On occasions, of course, it is useful to be able to cut a ball "short" over the net, but as a rule the habit is to be discouraged.

Imitation is the Highest Form of Flattery.—The next suggestion for the struggling amateur is to go as a spectator to a large "Open Tournament." Select a court where a first-class player (with notably good style) is in action. Set yourself to watch, *not the game*, but his positions, attitudes, on what strokes he succeeds best, where he fails, and

the reason why. I am assuming that a man is taken for the model, because a girl's dress and other loose draperies tend to distract the eye. Now keep your eyes fixed on the model, watch closely how

Fig. 5.

high he throws the ball before serving, the swing of the racket preparatory to striking the ball; then again watch the fore-hand stroke off the ground, where the model stands, the position of the feet, the angle and swing of the body, the position of the

racket when the stroke is finished, likewise the back-hand, the volley, and in fact all the different strokes. This will provide you a much more instructive afternoon than commenting on the personal attractions and beauty of the players *Handsome is as handsome does!*

Having made mental notes of all these positions, retire to a private court, get some charitable friend to send you easy balls, and see how far you can carry out the lessons you have learnt.

I remember at a tournament watching a model for two days, and at the end being called upon to play a single myself. A bystander in the crowd was heard to remark to his friend, "Dear me, how much that girl's style is like Mr. ——'s!" This is proof that the suggestion is a practical one.

Health and Training.—Health and strength are undoubtedly the backbone of all sport. Without it none can ever hope to succeed; therefore it is a most important item in the career of a tennis player. Those who already possess these necessary and excellent attributes are to be envied, but the usual cry is, "*I am not strong enough.*" To which my reply is, "Then *make yourself strong enough,*" which is quite possible, providing you have not a weak heart or infirmities of that nature.

People are very much what they make themselves. It is sad to see the individual who is content to believe that she is strong enough for all her requirements; one cannot help feeling that this contented person would be a better person in

every way by remembering the fact that there is room for improvement in everyone, and that by developing the muscles of the body there would ensue consequent enlargement of the mind. It is a well-known fact that physical development not only endows the individual with health and strength, but improves the character and disposition. A well-known authority says: "It is one of the pleasantest features of to-day to see so many girls and women realise, and encouraged to participate in, what was once regarded only as man's domain, viz. the world of sport." Some of the leading physicians now state that bicycling has cured half of the nervous and imaginary ailments due to inactivity of the mind and body. May it be said in future years that sport and honest work have cured the other half.

This training, however, will require patience, for people cannot be made "Samsons" in a week. Regular and consistent practice, night and morning, with dumb-bells, etc., even if only for ten minutes, will soon show a good result. A book entitled *Strength and How to Obtain It*, by Sandow, is most useful in showing the amateur how to go to work.

Fencing and gymnastics of all kinds are very beneficial for all those who have time and inclination to indulge in them. Hockey is also to be recommended for teaching a girl to turn quickly, and run well.

Nerves are a great source of trouble to many.

Those suffering from this malady are much to be pitied; but pity without relief is like mustard without beef. Any speedy cure for this evil will be welcomed as a blessing to many.

Drugs and other strong remedies are sometimes resorted to, but as a rule they are to be avoided.

Singles.—The game of singles soon shows a girl the real necessity of training, good lasting powers being of decidedly more value than short-lived brilliancy. The great point of weakness, however, in this game lies in the back-hand stroke, scarcely one girl in six possessing even a moderate back-hand, and consequently adopting the most fatal mistake of running round all balls placed to her left side, endeavouring to take every ball fore-handed.

The disadvantages of this plan will be seen at a glance, and, moreover, will be forcibly impressed on the memory, when a girl employing these tactics comes against a first-class player, who never hesitates to take full advantage of this weakness.

The correct position to stand for a single is somewhere on an imaginary line drawn straight down the centre of the court (except, of course, when serving or receiving a service). It therefore stands to reason that if a ball is placed to your left side, and you run round and take it fore-handed, you find yourself either tucked up in a corner, or considerably beyond the side-line. This is exactly what your opponent wants, for she has now the whole court vacant to place the ball where

she pleases. If the beginner will adopt this suicidal plan, she simply kills herself by madly rushing from side to side of the court, instead of remaining more or less stationary. The best players, when they find themselves out of position, invariably lob the ball. This gains time and enables them to get back into position before the ball is returned.

Advice.—It is well to determine, "come what may," never to run round a ball. At first, be content with passing it carefully but gently back, placing it as near as possible to your opponent's back line, as good length is indispensable in singles.

When the beginner has succeeded so far, it will be time enough to increase the pace. The player who can volley has a great advantage, being able to run in and kill any short balls.

Ladies' Doubles.—The definition of a ladies' double has been given as follows: "A court with four ladies, viz. one at each corner, all having an unswerving devotion for the back line, and who are all much too tender-hearted to kill a ball."

This is the unkind criticism of a cynic. It is not to be disputed, however, that this event in a tournament is seldom widely exciting for the on-lookers: neither is it renowned for great head-work and punishing strokes. But nevertheless, the ladies enjoy it; this in the meantime is a very good reason for supporting the ladies' doubles.

A committee of wicked men occasionally try to deprive the ladies of their doubles, on account of the great length of time they take; but every girl

should take up the cudgels against the perpetrators of such wilful injustice. They cannot do without the support of the "fair sex," therefore why treat them so badly ?

Page 125 shows a good study in positions. Notice the lady champion in the far corner has no intention of losing her balance; the racket is held horizontally, and she is standing well on her toes. Note also the exaggerated body-swing of the player administering justice upon the ball. Apparently she is a heartless young woman, trying to prove herself an exception to the rule by killing a ball !

Mixed Doubles.—The players who are most successful in mixed doubles are those who can hit hard (not necessarily always into court, for the opposing man will usually try to volley any ball not going more than a few feet out). This, combined with some consistent lobbing, makes an ideal mixed player.

What to do with a bad partner is a question much disputed. A new idea is to ask a really weak girl-player to remain stationary near the side-line and only about three feet from the net, with instructions only to take balls within easy reach. This plan has proved successful on several occasions, but means that the man must do the major part of the work. If the lady is new to this position, it causes much confusion and irritation to the opposite side, as she invariably hits the balls all round the wood of the racket, which consequently fall where least expected.

Others will say a weak partner is best from five to fifty yards outside the court, only coming near the line to serve. Some men even boast of winning in this way, against indifferent opponents, but "weak woman" will not always be downtrodden, and now often asserts her right to a portion of the court. The "lords of creation," however, do not as a rule like their partners to come up to the net and volley. It is a comparatively recent innovation, but time will prove whether it makes a successful combination. At present no doubt it often leads to confusion even among the best players.

"Gallant man" is always most profuse in his praise, often applauding very bad strokes, so long as they go over the net, but at the same time he often complains that his good strokes pass unnoticed. Possibly a little more equal division of praise would be better.

"Women have many faults,
Men have but two:
Nothing right they say,
And nothing right they do."

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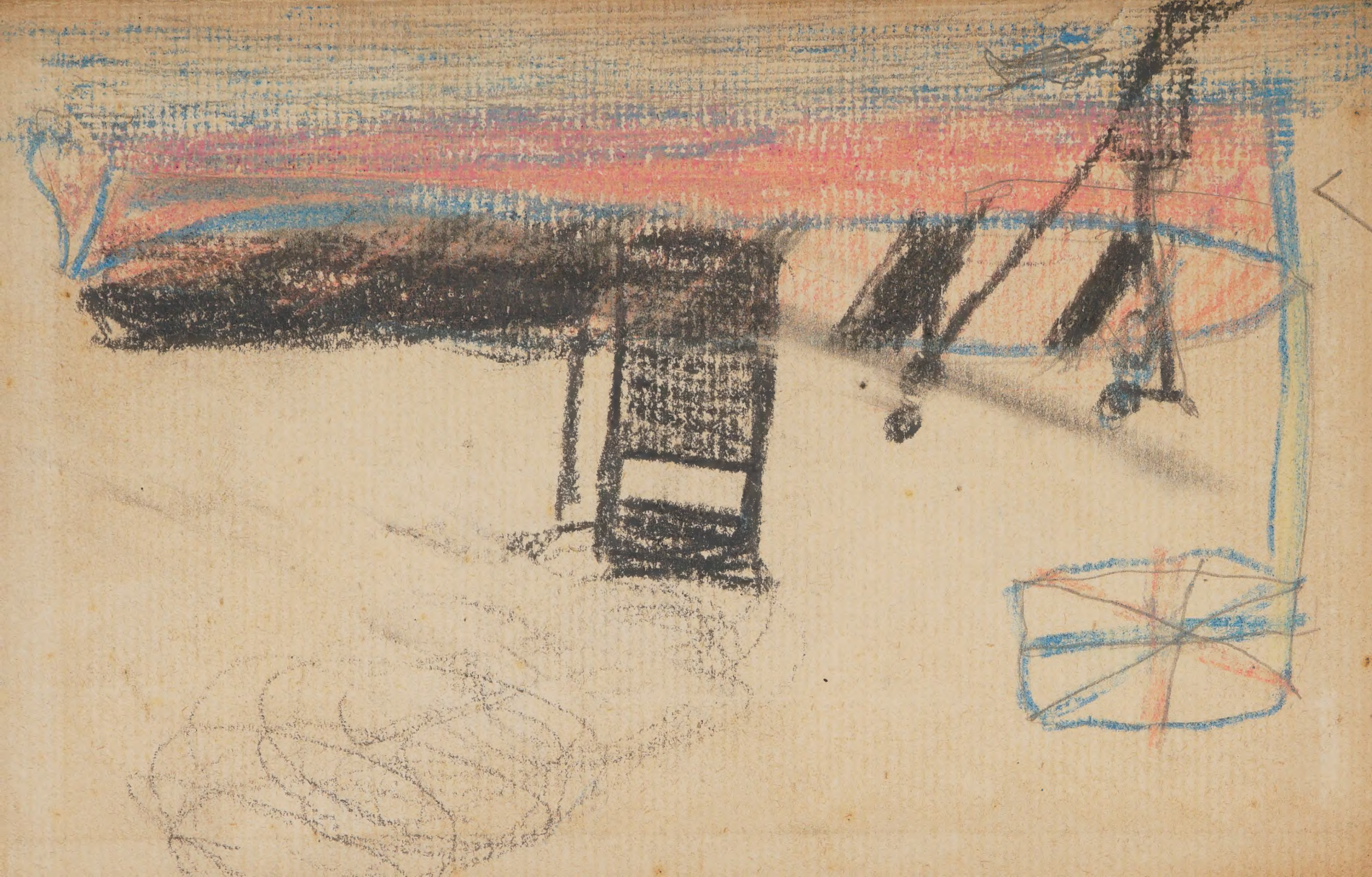
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